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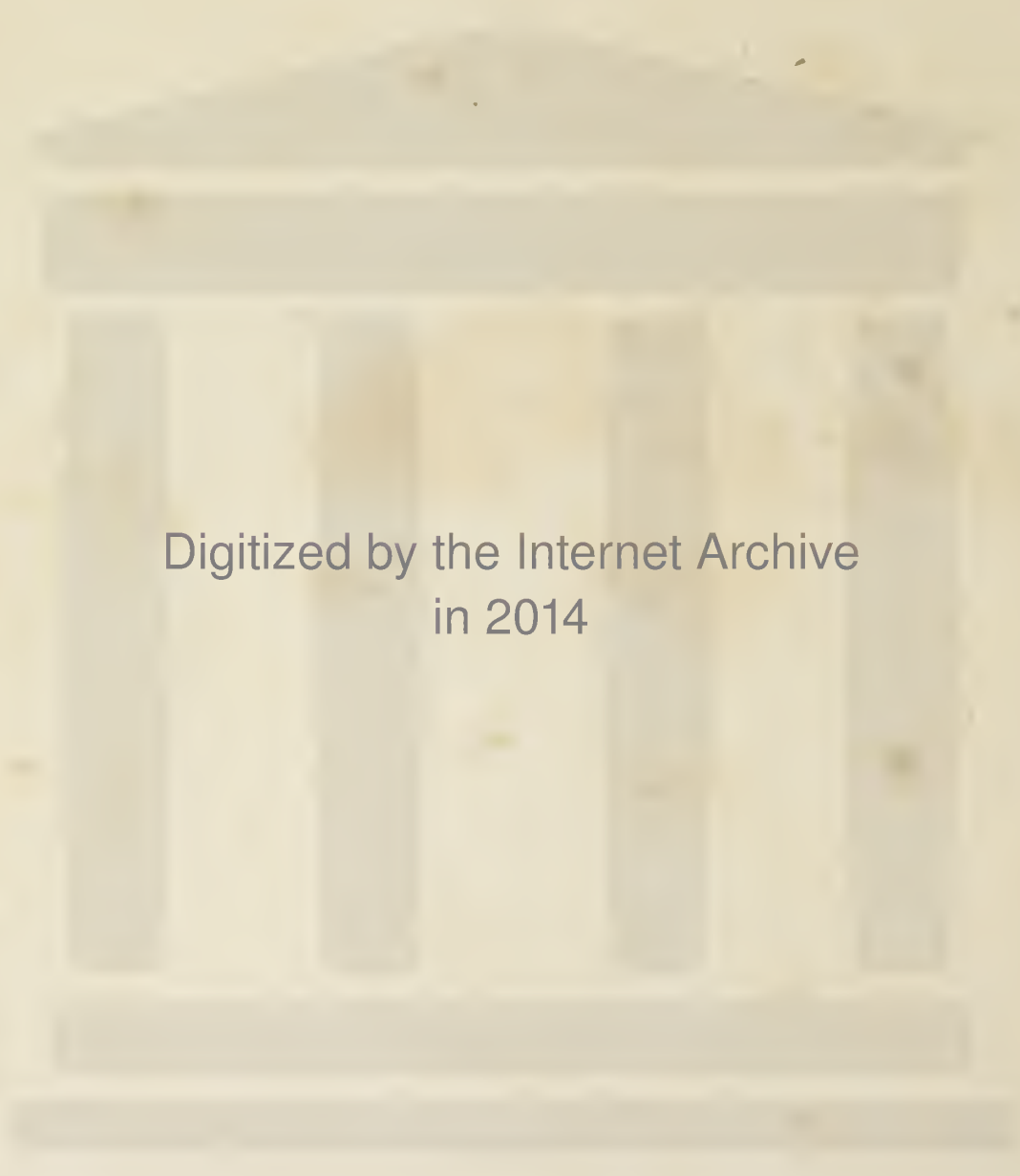
Antique History of the Cathedral.

Engraved by H. Le Roux.

YORK CATHEDRAL CHURCH.  
DOOR-WAY IN THE ORGAN SCREEN.

TO JOHN SANDER, Esq. 41 WHITE CHURCH LANE. This Plate is inscribed with sentiments of esteem by the author.

London, Published Aug. 12. 1814. by J. G. Chapman & T. Egerton, in the Strand.



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THE  
HISTORY AND ANTIQUITIES  
OF  
THE METROPOLITICAL CHURCH  
OF  
YORK;

ILLUSTRATED BY  
A SERIES OF ENGRAVINGS  
OF  
VIEWS, ELEVATIONS, PLANS AND DETAILS  
OF THE  
ARCHITECTURE OF THAT EDIFICE:

WITH  
BIOGRAPHICAL ANECDOTES OF THE ARCHBISHOPS.

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BY JOHN BRITTON, F.S.A.  
ETC.

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LONDON:  
M. A. NATTALI, 19, SOUTHAMPTON-STREET, COVENT-GARDEN.

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1836.

MARCUANT, PRINTER, INGRAM-COURT, FENCHURCH-STREET.



TO  
THE RIGHT WORSHIPFUL  
GEORGE MARKHAM, D. D.  
DEAN OF THE CATHEDRAL AND METROPOLITICAL CHURCH  
OF  
ST. PETER, OF YORK;  
AND TO  
THE CANONS AND RESIDENTIARIES  
OF THE SAME CHURCH;  
WHO HAVE MANIFESTED MUCH LAUDABLE CARE IN PRESERVING THE STABILITY,  
AND RESTORING THE INJURED PARTS OF THEIR CATHEDRAL;  
AND WHO ARE THEREBY ENTITLED TO THE THANKS OF ALL LOVERS OF  
ANCIENT ARCHITECTURE,  
THIS VOLUME IS RESPECTFULLY INSCRIBED,  
BY THEIR OBEDIENT SERVANT,  
JOHN BRITTON.

*December 1, 1818.*





## P R E F A C E.

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SIR William Chambers, in his “ Treatise on Civil Architecture,” very properly and judiciously remarks, “ to those usually called Gothic Architects, we are indebted for the first considerable improvements in construction : there is a lightness in their works, an art and boldness of execution to which the ancients never arrived, and which the moderns comprehend and imitate with difficulty. England contains many magnificent examples of this species of architecture, equally admirable for the art with which they are built, the taste and ingenuity with which they are composed. One cannot refrain from wishing that the Gothic Structures *were more considered, were better understood, and in higher estimation* than they hitherto seem to have been. Would our Dilettanti, instead of importing the gleanings of Greece ; or our Antiquaries, instead of publishing loose, incoherent prints, encourage persons duly qualified to undertake a *correct, elegant publication of our cathedrals*, and other buildings called Gothic, before they totally fall to ruin, it would be of real service to the arts of design ; preserve the remembrance of an *extraordinary Style of Building*, now sinking fast into oblivion ; and at the same time publish to the world the riches of Britain in the splendour of her ancient Structures.”

These reflections are at once honourable to the head and heart of the profound architect of Somerset House : and it cannot but excite regret, that they have hitherto failed to produce any ostensible effect in the country. Such a work has not been produced, nor is it likely to be undertaken by a Society, or under national or royal patronage. Our Dilettanti Society seems to consider the “ Gothic ” edifices of their own country unworthy of study, or illustration ; whilst they are expending thousands of pounds in publishing representations of the sculptural and architectural *fragments* of ancient Greece. This may be laudable, and may amuse and interest a few persons. The Society of Antiquaries of London have evinced a more decided English feeling, and have made an attempt to carry into effect the suggestions of Sir William Chambers. They have published plans, elevations and sections of three cathedrals, but not in that “ correct and elegant ” manner recommended by the architect, and desired by artists. It is rather a curious fact, that some of the best engravers employed in the present work were engaged, when apprentices, in executing some of the plates for that publication : now they are matured in experience, and distinguished for their skill and taste. We are therefore enabled at the present time to render a small plate more accurate

## PREFACE.

and satisfactory than many of the former engravers could do in one of double its size. Hence we only require private or public patronage to produce embellished works that shall be an honour to all the artists employed, to the country in which they are produced, and be equally beneficial to the amateur, architect, and man of general science.

An humble individual, without fortune, and without any other patronage than every sincere literary character is entitled to expect, has ventured to undertake such a work, in the arduous, expensive, and delicate task of illustrating the architecture, and developing the history of our national cathedrals. He has already completed those of Salisbury, Norwich, Winchester, and York, and has made active and expensive preparations for those of Lichfield, Oxford, Peterborough, Canterbury, &c. Though he is not commonly disposed to complain, or to be querulous, he cannot help noticing a marked difference between the private patronage bestowed on this work and some others which have heretofore been devoted to the same subject. Bentham, for his "History of Ely Cathedral," and Millers, in a small, but well written "Description" of the same church, were exempted from the heavy charge of engravings, and consequent risk of publication, by having the plates *presented* to their respective works. They were also relieved from the unjust and impolitic tax of *giving eleven copies* of their books to certain rich public libraries, and from which an author has a right to expect assistance rather than oppression. Yet, having those difficulties to contend with,—at a vast expense hitherto unknown, and inexperienced in literature,—without that encouragement from the dignitaries of the respective cathedrals, which might be reasonably expected;—without the patronage of any one society, public body, or any noble Mecænas of literature, the author has now produced four volumes; and from an increased and growing zeal towards the subject, he hopes that life and health will enable, and the public encourage him, to prosecute the work till he has illustrated the remaining cathedrals. To the public, generally, he is indebted and grateful, for they have purchased eight hundred copies at least of his work: but many persons must be surprised that even this sale has not covered the expenses of its execution by above twelve hundred pounds. He is induced to make this declaration to show, that he is not likely to derive a fortune from the work; and as he cannot afford to sacrifice all his property and labour in prosecuting it, he hopes that the public libraries will be generous and just enough to forego their claims; and that those gentlemen who really approve or admire the "Cathedral Antiquities," will recommend it to a more extensive sale.

To the Worthy DEAN of YORK, the DEAN of RIPON, the Rev. ARCHDEACON EYRE, the Rev. F. WRANGHAM, the Rev. C. WELLBELOVED, RICHARD DRAKE, Esq. and WILLIAM MILLS, Esq. the author presents his thankful acknowledgements for many favours.



# HISTORY AND ANTIQUITIES

OF

## THE CATHEDRAL CHURCH OF YORK.

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### CHAP. I.

ORIGIN AND EARLY HISTORY OF YORK, OR EBORACUM:—FIRST ESTABLISHMENT OF CHRISTIANITY, AND OF A CHURCH, IN THAT CITY:—INFLUENCE AND PROGRESS OF PAULINUS, THE FIRST NORTHERN PRELATE:—ORIGIN AND ESTABLISHMENT OF THE ARCHBISHOPRICK:—ACCOUNT OF THE SAME UNDER THE SAXON PRELATES.

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TO ELUCIDATE the history of the Cathedral of York, we must necessarily inquire into the origin and progress of Christianity in the northern parts of Britain; but to do this effectively and comprehensively, would involve us in a disquisition too diffuse for the object and intention of the present work. Our more immediate purpose is the Cathedral, or Minster; the history of which is so blended and combined with other collateral and coincident subjects, of a provincial and ecclesiastical nature, that we must occasionally advert to them.

From a very remote period, York has occupied a distinguished place among the cities of Britain. Soon after the Roman conquest of the island it was chosen as a seat of imperial government and residence. Among other causes that occasioned this selection, was its eligibility of situation,

on a navigable river ; which was accessible, by ships, from the only British sea frequented by the Romans. Sufficiently removed from the eastern coast to command a ready communication with the western, York was peculiarly adapted to become the principal station of the Roman armies, who were employed to reduce, or repel, or guard against the incursions of the untractable inhabitants of the northern part of the island.

In treating of the early history of Britain, it has generally been customary to employ the language of exultation, and even of triumph, in speaking of the final return of Julius Cæsar to the continent. This is no novelty: the same was done by his rivals in Rome ; men who envied, while they dreaded his talents and successes. To Roman invaders and conquerors Britain must acknowledge herself indebted for the introduction of many of the useful and elegant arts of life : but it is a singular and lamentable fact, that other nations, who subsequently associated and incorporated themselves with the romanized Britons, became degenerated in manners and customs, and contaminated those who, we may suppose, were initiated in the laws, polity, and arts of the Romans.

That Britain was blessed with the light of the Christian religion soon after its subjection to the Roman empire may be readily believed: evidences of the fact, however, are apparently less numerous and less cogent than some historians seem disposed to admit. But having already taken particular notice of this interesting event in “ the History, &c. of the Cathedral of Winchester,” the author must forbear to dilate on it here, and proceed to state what more immediately appertains to that of York.

It generally happens to towns, as it does to persons, to have attained a considerable degree of importance before their names are mentioned in historic record. Their origin, progress, and aggrandizement are unnoticed, until, by that very aggrandisement, they fill a distinguished station in the community to which they severally belong. Of the truth of this assertion topographical history in general bears abundant testimony. In the annals of the world no city, no state, and no people, has occupied or engrossed indeed, public attention equally with Rome in the various periods of its existence. But the origin of that famed city is confessedly obscure, nay,

unknown; for until the commencement of the war against the Phœnician colonists of Carthage, no semblance of authentic Roman history can be traced, even in the writings of Livy himself.

That York was a place of fixed habitation, or a town, such as the early Britons possessed, two thousand years ago, when the Romans penetrated so far into the island, is not to be doubted. It is not, however, certainly mentioned by its romanized name, *EBORACUM*, until nearly the end of the third century; although so early as A. D. 80 the Roman army had advanced, with however but questionable success, much farther towards the northern extremity of the island. The site of York was within the limits of the *Brigantes*, who possessed a widely extended region, which stretched from sea to sea across the middle of Britain. Petilius Cerealis, the Roman commander, who in the reign of Vespasian, about the year 71, arrived in Britain, is stated by Tacitus,<sup>1</sup> in his life of his father-in-law Agricola, to have invaded the Brigantes, and after many sanguinary conflicts to have subdued them. Their principal town, of course, was immediately occupied and garrisoned by the Romans. Placed in the angle of confluence of two rivers, by which it was secured from hostile incursion, one side only of the inclosure demanded an artificial fortification. It is also to be remembered that the Romans seldom, if ever, chose for their places of residence, or of government, situations not previously occupied by the people of the country.<sup>2</sup>

<sup>1</sup> The expression *civitas Brigantum*, employed by Tacitus, has been, by some writers, conceived to indicate *Eboracum* as the capital of that tribe. This, however, is an error; for the Roman writers, from Cæsar to Tacitus, used the term *civitas* to signify a state, or a community of *cives*, or citizens. Nor was it until a much later period that the word was used to denote a city or town.

<sup>2</sup> Notice of *Eboracum* occurs in the Itineraries ascribed to the Emperor Antoninus. But the date of his very important document is quite uncertain. Antoninus Pius began to reign in 139; and his lieutenant in Britain, Lollius Urbicus, pushed his conquest of the northern parts of the island much beyond the limits of any preceding general. Caracalla, the son of Severus, was also named Antoninus; but he arrived at empire in 210. The Itineraries, as they now appear, are evidently the result of progressive surveys. The continental parts may have been formed on the geographic operations instituted by the command of Julius Cæsar: but that much later improvements and additions were made to them is evident from the mention of Constantinople, which was founded in the beginning of the fourth century of the Christian era.



Under the Romans, York became progressively of high importance. To resist the assaults of the Caledonians of the north, notwithstanding their repeated overthrow by Agricola, that commander, in the year 81, constructed a chain of forts across the narrow isthmus in the middle of their country, between the rivers Forth and Clyde. About forty years afterwards the Emperor Hadrian personally visited Britain, and finding the northern Britons continually breaking in upon the Roman provinces, and committing wanton destruction, he caused a new *vallum* to be raised and strongly fortified, across the country from the mouth of the river Tyne, on the east, to the Solway Firth on the west.<sup>3</sup> This was repeatedly assailed and was also frequently broken through by the Caledonians. To repel these daring and unconquerable tribes, the Roman general, Lollius Urbicus, governor of Britain about A. D. 138, commanded another and stronger mound to be raised across the country from the Firth of Forth, on the east, to the Firth of Clyde, on the west, by which he separated and seized a large tract of Caledonian territory. This new boundary being formed in the reign of Antoninus Pius, has been ever since distinguished by his name. The last defence being equally unavailing as the former, and the Romans driven within the wall of Hadrian, the Emperor Severus himself, with his sons Caracalla and Geta, entered Britain in 207, and at the conclusion of a disastrous expedition against the northern Britons, returned to *Eboracum*. There he fixed his residence, whilst his army was engaged in constructing a *wall of stone*, as an additional and stronger mode of defence. This was nearly parallel with Hadrian's vallum. During these operations Severus died, and was interred at Eboracum in the year 214. Soon after his death, the island was agitated by various commotions; particularly by the assumption of an empire independent of Rome, in the person of Carausius, who, though at first opposed by the continental monarchs, was at length formally recognized by the joint emperors Maximian and Dioclesian. He was however assassinated in this city A. D. 293, by Constantius

<sup>3</sup> See "the Itinerary of Richard of Cirencester," with Notes by Mr. Hatcher, in which, and on the above passage, it is rationally remarked, that this was only a rampart of earth connecting the different stations, or fortified posts, on its course.

Chlorus, who about that time entered Britain with a hostile army to oppose Alectus. After an expedition into the northern parts of the island, he also fixed his abode in this city, where he died in 306, and was succeeded by his son, Constantine, who was first saluted emperor in Eboracum, and was afterwards called the Great. Thus this place was a second time distinguished by the death of a Roman emperor, and by the inauguration of another who was son and successor to the last.

Though the sanction of many historical records induces us to believe that the Christian religion had made some progress in Britain very soon after the Roman invasion, yet we have no satisfactory proof that it had acquired any degree, not only of national, but of local stability, till the reign of the Emperor Constantine. This prince, on succeeding his father, professed himself a convert to the Christian faith, and continued to evince the warmest zeal for the propagation of the newly promulgated tenets, from a persuasion that they were better calculated than any other for the ultimate happiness of mankind. As early as the year 314 he convened a general council of the church at Arles, in Gaul, on the subject of the Donatist heresy;<sup>4</sup> and among the bishops assembled on that occasion were three from Britain. Their names and their order of precedency were, *Eborius episcopus de civitate Eboracensi, Provincia Brit. :—Restitutus episcopus de civitate Londinensi, Provincia superscripta.—Adelfius episcopus de civit. col. Londinensium*. Here the bishops of York and London are clearly designated, but the residence or see of the third prelate cannot be so easily inferred; nor does it come within the scope of this work to examine the disputed opinions of antiquaries on the subject.

To the piety of Edwin, the Saxon king of Northumbria, must be referred the origin of the See of York, and of that august structure, the history of which it is the Author's immediate object to elucidate. This monarch, in the early part of the seventh century, married Ethelburga, sister of Ebal,

<sup>4</sup> This heresy took its name from *Donatus*, an African bishop, who, in the beginning of the fourth century, fomented strong dissensions in the church, in consequence of what he conceived to be an undue appointment to a vacant bishoprick. For a circumstantial account of this subject, see Mosheim's Eccles. Hist. 8vo. edit. 1774, vol. i. 327, &c.

the sovereign of Kent, and daughter of Ethelbert, the first prince of that district who embraced Christianity. In what way the conversion of Edwin was effected, who had previously adhered to the idolatrous worship of his ancestors, cannot now be ascertained, unless we lend our credence to the legend which ascribes it to a miracle produced for the occasion; but though this has the sanction of Bede, and other writers, it would not obtain ready belief in the minds of the philosophical readers of the nineteenth century. It appears evident, however, that Ethelburga, his queen, was principally instrumental to it; her attachment to the Christian religion being most sincere and devoted. She was accompanied to Northumberland, from her father's court, by a foreign ecclesiastic, named *Paulinus*; who, according to the historical record, baptized the king in the city of York, on Easter-day, April 12, 627, the whole court, with a multitude of the common people, standing during the ceremony.<sup>5</sup> From this epoch may be dated the first regular establishment of a Christian church in York; the king having caused a little wooden structure to be erected preparatory to his baptism, around which a more regular church was raised, but which was not finished till the reign of his successor, Oswald. The small wooden chapel, or oratory, was constructed, according to Bede, in great haste, "*citato opere*,"<sup>6</sup> and it was at the desire of Paulinus that the larger building was commenced. The example of the king's conversion, we may fairly presume, produced a powerful effect upon his subjects. The people of Northumbria, and of some adjacent parts, evinced the greatest anxiety to be baptized, while, abjuring paganism, they were daily admitted to participate in the rites of the Christian dispensation. This favourable disposition in the Northumbrians gave to their Apostle, Paulinus, the fullest assurance of ultimate success, while, at the same time, it necessarily demanded his unremitting attention; and we find him, while accompanying the king and queen to the royal villa *Adjefrin*, or *Yeverin*, stopping in one place thirty-six days,<sup>7</sup> to baptize and instruct the crowds of votaries who flocked to him for that purpose. These were baptized in a river, which, accord-

<sup>5</sup> Bede, *Histor. Eccles.* Smith's edit. folio, lib. ii. chap. xiv. p. 95.

<sup>6, 7</sup> *Ibid*, *ibid*.

ing to Smith, is the Bowent, and vast numbers had the ceremony performed in the Swale, near which river the prelate was often accustomed to sojourn with the king.

Paulinus being now appointed by the king to the see of York, received the Pall<sup>8</sup> from Honorius, the successor of Boniface, which was accompanied by a letter to Edwin, commending that monarch for his services in the cause of Christianity, and exhorting him to further labours.<sup>9</sup> It appears from this letter that another pall<sup>10</sup> was sent at the same time to Honorius, the successor of Justus, Archbishop of Canterbury, and the fifth prelate of Kent from Augustine. The passage in the pontiff's letter, which refers to the two palls, may serve to elucidate the question of precedence between the sees of York and Canterbury. "And we (says the Pope) have ordered two palls, one for each of the metropolitans, that is, for Honorius and Paulinus, that in the event of either of them being called from this life to the Author of his being, the other may, in virtue of this our authority, appoint a bishop in his place."<sup>11</sup> Honorius concludes by observing, that he was induced to grant this permission, from his regard for the king, and in consequence of the long distance between the papal see and the parties, which must necessarily occasion much delay in transmitting communications.

It thus appears that Paulinus was the first prelate, according to any authentic account, who assumed the archiepiscopal title in York, for little credit is to be given to those writers, who state that a person named

<sup>8</sup> The Pall is so named from the Latin *pallium*, a cloak or mantle, originally a Greek upper garment, as the *toga* was a Roman. The ecclesiastical *pallium* was at first a full and magnificent vestment, intended to remind the bishop of the necessity of conforming his conduct to the dignity of his appearance. The chief part of the ornament and symbol of authority, however, was a long narrow piece of white woollen cloth, suspended over the shoulders before and behind, impressed with a red cross. This pall being duly consecrated, and applied to the tomb of St. Peter in Rome, is transmitted to each metropolitan, who, on its reception, is authorized to assemble a council, consecrate a bishop, or a church, ordain a priest, &c.

<sup>9</sup> Bede, *Histor. Eccles.* Smith's edit. folio, lib. ii. chap. xvii. p. 98.

<sup>10</sup> *Ibid*, *ibid*.

<sup>11</sup> *Ibid*, lib. ii. chap. xvii. p. 98.



Sampson, by some called Sanxo, enjoyed that dignity in the time of Lucius.<sup>12</sup> Doctor Heylin, however, includes that name in his list of the Archbishops of York, but Godwin questions the veracity of the remote historians on this subject. He observes, "The first archbishop that ever York had, our histories say was named Sampson, appointed by King Lucius; the verity whereof I cannot but suspect in regard of the name; for I find not that the names of the old Hebrews or Christians saints were yet in use."<sup>13</sup>

For six successive years the labours of Paulinus appear to have been crowned with uninterrupted success, when an event occurred which at once darkened his fair prospects, and subjected those numerous converts who were the objects of his pious solicitude, to the deadly vengeance of relentless persecution.<sup>14</sup> Edwin, under whose protection the venerable archbishop had propagated the doctrine of Christ with so much effect, having incurred the enmity of sovereigns who were incapable of appreciating his excellent qualities, had his territories invaded by Cadwallo, the monarch of Wales, in conjunction with *Penda*, King of the *Mercians*.<sup>15</sup> This league was attended with consequences as fatal to Edwin as they were disastrous to the Christian cause. The king fell in a desperate battle which was fought near York<sup>16</sup> in October, A. D. 633, and his death was followed by an indiscriminate slaughter of his subjects, the ferocious invaders sparing neither age nor sex. Penda, being a Pagan, massacred the Christians without remorse, and Cadwallo, who, the historian informs us, was "Pagano sevir," more cruel than a Pagan, though a nominal Christian, was yet more atrocious and sanguinary than his ally, from the hatred he indulged against the name and religion of the Angles. The head of King Edwin having been cut off, was carried to the church of York, which was then building, and there deposited in the aisle or porch of Pope Gregory.

<sup>12</sup> For some observations on King Lucius, as his history has been obscured and distorted by legendary fables, the reader is referred to the "History of the Cathedral of Winchester," p. 13.

<sup>13</sup> Godwin's Cat. p. 555.

<sup>14</sup> Bede, lib. ii. chap. xiv. p. 95.

<sup>15</sup> Ibid. chap. xx. p. 101.

<sup>16</sup> Ibid.

But though Christianity in this part of the Heptarchy was thus to receive a dreadful shock for a time, yet the work of conversion, which had been previously effected, was founded on too solid a basis to yield to the assaults of Pagan hostility. How long the church of York continued without a pastor, after Paulinus was obliged to fly with the queen into Kent, to the court of King Ebald, her brother, does not clearly appear; but, according to the most authentic historians, it was at least twenty years, while some say thirty.<sup>17</sup> It must be observed here, however, that Paulinus, previously to the persecution which drove him from his see, carried the light of the Gospel into some districts south of the Humber, and Bede asserts, that he built in Lincoln a church of exquisite workmanship, in which he afterwards consecrated Honorius to the Bishopricks of Canterbury, then vacant by the death of Justus.<sup>18</sup> This ordination, it appears, was in conformity with the previous regulation of Pope Gregory, and which we have seen specifically noticed by his successor, Honorius, in transmitting the Palls.<sup>19</sup>

Osric and Eanfrid, the successors of Edwin, forsaking the Christian faith,<sup>20</sup> and returning to their former idolatries, the persecution continued against the Christians with unabating violence till the reign of Oswald, the brother of Eanfrid,<sup>21</sup> a most pious monarch, who delivered his country from the ravages of the Britons, after having completely defeated their immense army in a battle, in which their cruel sovereign paid with his life the penalty of his enormities. All that could be done to re-establish Christianity was effected by Oswald; but such was the distracted state of the country, in consequence of the previous desolating hostility, that we may naturally presume it required no inconsiderable time before its institutions could be again

<sup>17</sup> Godwin's Cat. p. 559.

<sup>18</sup> It may be supposed, from the passage in Bede, that Canterbury was not yet raised to an archbishopric; he says, "Honorium pro eo consecravit episcopum," if the fact had not been previously ascertained by the letter of Pope Gregory to Augustine. Bede, lib. ii. chap. xvi. p. 97. Indeed much ambiguity is occasioned by that want of accuracy in the use of epithets, which is frequently met with in the older writers.

<sup>19</sup> Ibid. chap. xviii. p. 99. <sup>20</sup> Bede, lib. iii. chap. i. p. 103. <sup>21</sup> Ibid. chap. xxiii. p. 127.

restored. Accordingly we find that Northumbria, in the absence of an immediate successor to Paulinus, was occasionally visited by *Cedd*,<sup>22</sup> then Bishop of the Eastern Saxons, who exhorted and preached to the people. This Cedd had three brothers, Cynibill,<sup>23</sup> Caelin, and Ceadda, who, as well as himself, were all in holy orders, and celebrated for their piety. The latter was ultimately appointed to fill the vacancy in the See of York, being sent by King Alchfrid<sup>24</sup> to *Deusdedit*, Archbishop of Canterbury, for ordination, who having died before he arrived, the ceremony was performed by the Bishop of the West Saxons,<sup>25</sup> with two assistant bishops of the British nation. The appointment of Ceadda to this dignity, who had previously been Abbot of *Lestingham*,<sup>26</sup> was not however at first contemplated. It was assigned by the king to a priest named *Wilfrid*, whom he sent to France to be ordained; but this ecclesiastic tiring the patience of his sovereign by too long a delay, Ceadda was put into the archiepiscopal chair in his absence. That the latter was worthy of the honour thus conferred upon him, may be inferred from the humility with which he resigned it, when superseded by *Wilfrid*, under the direction of Theodore, Archbishop of Canterbury, who considered that Ceadda was not regularly and duly called to the See.<sup>27</sup> “If you have known me,” says the excellent prelate, “not to have duly assumed the episcopal office, I willingly retire from that office, as never having deemed myself worthy of it; but being called upon to assume it, in obedience, I reluctantly consented.”<sup>28</sup> But the archbishop admiring his humility, declared that he ought not to be dismissed from the episcopal throne, and ordained him a second time,

<sup>22</sup> Bede, lib. iii. chap. xxii. p. 127.

<sup>23</sup> Ibid. p. 128.

<sup>24</sup> Drake, contrary to the authority of Bede, says, *Egfrid*. Vid. Bede, lib. iii. chap. xxviii. p. 137.

<sup>25</sup> Ibid. &c.

<sup>26</sup> The church at this place, supposed to have been built by St. Cedd, now remains, and is a singular and curious specimen of ancient ecclesiastical architecture. A plan, view, and account of it, will be given in “*The Architectural Antiquities* :” Vol. V.

<sup>27</sup> Bede, *ibid.* lib. iv. chap. ii. p. 143.

<sup>28</sup> Ibid. *ibid.*

agreeably to the discipline of the Catholic church. Ceadda, after having filled the archiepiscopal chair with exemplary piety for about three years, now retired to his monastery, whence he was soon afterwards called by the same Theodore, who made him Bishop of *Lichfield*, A.D. 669.<sup>29</sup> Here he died, March 2, 672,<sup>30</sup> after a life devoted with unremitted perseverance to the sacred duties which he had to discharge.

Wilfrid,<sup>31</sup> who was now invested with the archiepiscopal dignity, was descended from an obscure family in the north,<sup>32</sup> but his father having contrived to render certain services to some persons at court, whom he happened to meet accidentally, his son was by them presented to the Queen, Eanfled, who, finding him a youth of great natural talents, sent him for his education to a man named *Cudda*,<sup>33</sup> who from being counsellor to the king was become a monk of *Lindisfarn* or *Holy-Island*. Evincing, as he grew up, an inclination for the church, he was sent to Rome at the age of twenty, by the queen, his patroness, and Ercombert, king of Kent, in order to become intimately acquainted with the merits of a controversy about the celebration of Easter, in which at that period all the polemical disputants were engaged.

Omitting those events which are not necessary to our immediate purpose, we shall now observe that Wilfrid some time after his succession to the See of York, was obliged to withdraw from the archiepiscopal chair,<sup>34</sup> and retire into Sussex, through the jealousy of Theodore, who, fearing lest the influence of the northern archbishop might eclipse his own dignity,

<sup>29</sup> Bede, *ibid.* lib. iv. chap. ii. p. 143.

<sup>30</sup> *Ibid.* p. 146.

<sup>31</sup> The reader will find, in Gale's *Scriptores*, a full account of this prelate by Eddius Stephanus, who wrote his life as early as the year 720.

<sup>32</sup> Godwin, p. 559.

<sup>33</sup> Godwin calls this man *Cedda*, and doubts whether he may not have been the prelate of that name whom Wilfrid ultimately superseded. He says, "Therefore shee sent him to one Cedda, that of a Councellor and Chamberlaine to the King, had become a monk of Lindisfarn; whether it might not bee the man before-mentioned I discern not." Godwin, *Cat.* p. 560.

<sup>34</sup> Godwin, p. 155.



induced King Egfride to favour his scheme of creating two or three bishopricks under Wilfrid, which might act as a control on the extent of his jurisdiction. To this the latter strenuously objected; but though he went to Rome, and obtained the Pope's consent that no innovation should be made in his see, yet so determined was the king to carry the measure which the rival prelate proposed, that Wilfrid had no other alternative than submission or banishment. He chose the latter, and after an absence from his see of ten years, was recalled by King Aldfrid to resume again his archiepiscopal functions, but being so unfortunate as to incur the displeasure of this monarch also, he was once more obliged to repair to Rome, to clear himself upon oath of some imputed offence. Returning to England with the Pope's letters in his behalf, he was again reinstated, and died at *Undalum*, now called Oundle, in Northamptonshire, A.D. 709.<sup>35</sup>

The diocess of York having been divided by Theodore into four parts,<sup>36</sup> immediately after the first departure of Wilfrid from his see, four prelates were appointed in consequence, *Eata*, *Tumbert*, *Trumwyn*, and *Bosa*. The latter was invested with the circumscribed jurisdiction of York, but was, however, obliged to give place to Wilfrid upon his return from Rome; yet the second exile of this persecuted prelate put him again in possession of the see, where he died, much esteemed for his meekness and piety. On the death of Bosa, who was the first archbishop that was buried in York, *John* was nominated his successor, and Wilfrid, when once more recalled to his archiepiscopal charge, was unwilling to displace him<sup>37</sup> from a chair which he himself had now no desire to fill, while he devoted the remainder of his days to the government of Hexham

<sup>35</sup> Bede, lib. v. chap. xix. p. 204.

<sup>36</sup> A modern writer, of no common excellence, (the Rev. John Lingard,) attributes this measure not to the jealousy of the primate, but to the impossibility of one prelate being sufficient for so vast an extent of country, as that which came within his jurisdiction. "No powers," he says, "of any individual were adequate to diocess so extensive; and Theodore, from the moment of his arrival in England, had formed the design of breaking them into smaller and more proportionate districts." *Antiq. of the Anglo-Saxon Church*, p. 54.

<sup>37</sup> Godwin's Cat. p. 563.

Monastery, though ostensibly reinstated in his former dignity. John, commonly called *St. John of Beverly*, being thus left in the undisturbed possession of York, was, on the decease of Wilfrid, duly recognised as his successor, and having enjoyed the Archiepiscopal dignity for above thirty-three years, then resigned it, with the consent of his clergy: but provided for his chaplain, *Wilfrid*, the appointment to the vacant chair. During the five years that Wilfrid II. governed the See of York, commenced that memorable dispute about *priority* or *precedence* in ecclesiastical jurisdiction, which for ages afterwards was so warmly contested between this See and Canterbury.<sup>38</sup> Egbert, his successor, has the merit of having re-established the Archiepiscopal dignity of York, by procuring the restoration of the Pall, which had been withheld from it since the days of Paulinus. The intermediate prelates were simply styled *bishops*, and did not, according to the account in Warton's collection, assume a higher title. It there appears that "Cæteri episcopi inter Paulinum et Egbertum nihil altius quam simplicis episcopi vocabulo anhelarunt."

A detailed history of this See from the time of Egbert to that of Thomas, the twenty-fifth archbishop, who succeeded to it soon after the Conquest, would present only a narrative of unimportant changes, blended with improbable events which it would neither be useful nor instructive to record. It must, however, be observed, that this is said with regard only to that part of its history which may be strictly termed ecclesiastical, for the changes which the edifice itself experienced during that time will be noticed in a subsequent place.

The controversy between the two Metropolitan Sees, which had been kept up for ages before with occasional modifications of asperity, was at length to be decided in the reign of the Conqueror, though the successors to the See of York continued to urge their unavailing pretensions, for a considerable time afterwards. The king having appointed an ecclesiastic, named Thomas, who was of the same country with himself, to the vacant See of York, the latter refused to profess obedience to Lanfranc, Archi-

<sup>38</sup> Warton, Ang. Sac. Part I. p. 66.

bishop of Canterbury. This necessarily revived the contest which had been comparatively suspended for a long time; and both prelates having proceeded to Rome, to urge their respective claims before the Pope, he referred them back to the English king, who in a council which he called at Windsor, A. D. 1072, pronounced by Hugh, the Pope's Legate, his decree in favour of Canterbury.<sup>39</sup> That see founded its claim to precedence on three propositions, or facts: against which the northern see contended with more of sophistry than argument. It stated, that Gregory the Great created the two archbishoprics, with powers perfectly independent of each other; and that their respective prelates took alternate precedence according to the seniority of their consecrations, till Lanfranc, ambitious to domineer over the clergy, as his master did over the laity of England, assumed an undue right over the See of York. Referring to the question of antiquity, York sought an argument in the story of king Lucius, to which we shall not a second time advert. But in conclusion that See insisted, that comparing the extent of their respective jurisdictions, she, though presiding over the more limited space in England, had the larger in Britain; as embracing the entire kingdom of Scotland. Besides that, if the bishoprics of Worcester, Lichfield, and Lincoln, of which she had been unjustly deprived, were again restored, she might vie with Canterbury even with respect to English territory.<sup>40</sup> It is not however of much consequence, or interest, to trace the history of these ecclesiastical contentions; which after all only serve to show the folly and weakness of man, when he suffers pride to domineer over reason. Pope Gregory in a letter to Augustine, Archbishop of Canterbury, says, "Let your jurisdiction not only extend over the bishops you shall have ordained, or such as have been ordained by the Bishop of York, but also over all the priests of Britain, by the authority of our Lord Jesus Christ."<sup>41</sup> Another passage from the same writer:—

<sup>39</sup> R. de Diceto, col. 484. Bromton, 970. Gervas, 1653. Knyghton, col. 2345, 2348.

<sup>40</sup> Drake's "Eboracum," book ii. ch. i. p. 414.

<sup>41</sup> William of Malmesbury, as translated by Sharpe, p. 363.



“Boniface to Justus, Archbishop of Canterbury. Far be it from every Christian, that any thing concerning the city of Canterbury be diminished or changed, in present or future times, which was appointed by our predecessor Pope Gregory, however human circumstances may be changed: but more especially by the authority of St. Peter, the Prince of Apostles, we command and ordain, that the *city of Canterbury shall ever hereafter be esteemed the Metropolitan See of all Britain*; and we decree and appoint immutably that all the provinces of the kingdom of England shall be subject to the Metropolitan Church of the aforesaid See. And if any one attempt to injure this church, which is more especially under the power and protection of the holy Roman Church, or to lessen the jurisdiction conceded to it, may God expunge him from the book of life, and let him know that he is bound by the sentence of a curse.”

For a series of years after the decision of King William in favour of Canterbury, the Prelates appointed to York continued refractory in their obedience to the rival See. Gerard, the successor of Thomas, being actuated by this spirit, remained a long time without consecration, and submitted at length only at the express command of the Roman Pontiff. The See of York was much indebted to the liberal benefactions of this prelate. He procured from the king, besides other grants, the impropriation of the church of Laughton,<sup>42</sup> which, being given to the chapter, was annexed to the chancellorship. Having also obtained the churches of Driffield, Kilham, Pocklington, Pickering and Burgh, he added them in like manner to the Metropolitan See. Thomas II. by whom Gerard was succeeded, having persisted with even more obstinacy than his predecessors in the same resolution not to profess obedience to Canterbury, was however like them necessitated to do so in the end, but not before he was anathematized by Anselm,<sup>43</sup> who died, leaving him under the interdict. Several regulations were made in the See by this archbishop. He constituted two prebends, placed canons at Hexham, gave various tracts of land to the college of Southwell, and purchased from the king the same immunities for them, which the prebendaries of York, Beverly, and Ripon enjoyed.<sup>44</sup>

<sup>42</sup> Godwin's Cat. p. 578.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid. p. 579.

The ecclesiastical events connected with this See from the period here referred to, down to the time of the Reformation, may be found detailed in the voluminous works of various writers; but their particular or relative interest does not appear to demand a recital, or even analysis here. Without adverting to subordinate matter, it must suffice to carry our subject forward to the year 1514, when the famous *Thomas Wolsey* was installed by proxy in the Metropolitan chair.

This wily ecclesiastic, who forms so prominent a figure in the annals of England, though called to the See, never officially visited York; and being made in the following year, 1515, Cardinal *a latere* by Leo X.,<sup>45</sup> he gave up his whole time to those ambitious intrigues which ultimately ended in his humiliation and disgrace. After having for a long time managed with considerable address the capricious temper of his tyrannical master, he was at length banished to his diocese by the machinations of his enemies, and fixed his residence some time at Scroby, and afterwards at Cawood Castle, in Yorkshire.<sup>46</sup> Whether he effected any particular changes in the See during the short time he was in the active discharge of his archiepiscopal duties, does not appear from history; but it is certain that his pastoral care in that limited interval was marked with the most zealous devotion and earnest solicitude.<sup>47</sup>

The Reformation had made great progress during the time of Edward Lee, the successor of the deceased cardinal; and it was now that the general alienation of church property which took place at this period, deprived the See of York of the manors of Beverly, Southwell, Skidby, and Bishop-Burton, all of which were exchanged with the crown for the dissolved Priory of Marton-cum-membris.<sup>48</sup> It does not appear that Archbishop Lee was at all engaged in promoting the business of the Reformation, but in the prelate who after him was advanced to the See, the king found a ready and fit instrument for his purposes. This man, whose name was *Robert Holgate*, being translated from Landaff to York,<sup>49</sup> surrendered to the crown, in one morning, no less than thirteen manors in

<sup>45</sup> Carte's Hist. of England, vol. iii. book xv. p. 19.

<sup>46</sup> Ibid. p. 101.

<sup>47</sup> Ibid.

<sup>48</sup> Drake, book ii. ch. i. p. 451.

<sup>49</sup> Rymer, Fœdera, tom. vi. pars iii. p. 122.

Northumberland, forty in Yorkshire, six in Nottinghamshire, and eight in Gloucestershire; all belonging to the Metropolitan See.<sup>50</sup> As an indemnity for these unworthy cessions, he received from the monarch thirty-three impropriations and advowsons, which came to the crown by the dissolution of some monasteries in the north. These alienations greatly impoverished the See, while at the same time the archbishop, who passively consented to them, amassed considerable wealth for himself, which, however, the eventful state of the times did not suffer to remain very long in his possession.

On the accession of Mary to the throne, Holgate was obliged to vacate his See, which was now conferred upon *Nicholas Heath*, a man of more consistent and disinterested principles.<sup>51</sup> The bull of Pope Paul IV. confirming his election, bears date 11 Kal. Julii, anno 1555, and is the last instrument of that kind preserved in the archives of York. On the third of October following the pall was sent him for the plenary administration of his office, and on the subsequent twenty-second of January he was solemnly installed in person.<sup>52</sup>

This prelate during the time that he continued in the exercise of his archiepiscopal functions, employed his good offices with the queen to procure the restoration of some of that property which had been wrested from the See by her arbitrary father. He succeeded in recovering several

<sup>50</sup> Drake, book ii, chap. i. p. 452.

<sup>51</sup> The following is a copy of the royal license issued to the dean and chapter for the election of a successor to the ousted prelate; as given in Rymer's *Fœdera*, tom. vi. pars iv. p. 35.

Rex et regina dilectis nobis in Christo Decano, sive in ejus absentia Vicedecano et capitulo Ecclesiæ Cathedralis et Metropolitice Eborum, Salutem. Cum ecclesia nostra cathedralis et Metropolitana prædicta jam sit notorie pastoris solatio destituta, nos alium vobis eligendi in archiepiscopum et pastorem licentiam per presentes duximus concedendam. Mandantes quod talem vobis eligatis in archiepiscopum et pastorem, qui sacrarum literarum cognitione ad id munus aptus, Deo devotus, nobis et regno nostro utilis et fidelis ecclesiæque nostræ prædictæ necessarius existat.

In cujus rei &c.

Teste rege et regina apud Westmonasterium xix. die Februarii.

Per Breve de Privato Sigillo.

<sup>52</sup> Godwin's Cat. p. 624. Torre, p. 473.



manors, among which was the lordship of Ripon: Southwell also was obtained, and Drake justly observes, that "the See of York owes to queen Mary and this archbishop more than a third part of its present revenues."<sup>53</sup>

The first prelate of this See that publicly professed the reformed religion, was *Thomas Young*. He is, however, represented as a character every way inferior to his immediate predecessor; and while he resorted to the most sordid expedients to accumulate wealth for himself and his family, he not only neglected the interests of the See but degraded his own character.

The successors of Young present nothing to the historian worthy of particular detail in their metropolitical character, till we come down to that memorable epoch the commonwealth. In those eventful days, we find *John Williams* presiding over the diocese of York. Having been engaged both for and against the royalists his character has been praised and censured. An ample memoir of him has been written by his chaplain, Dr. Hacket.

After the death of Williams, the See of York continued vacant ten years, the hierarchy being annulled by the ruling fanatics. On the restoration however, *Accepted Frewen*, the son of a puritanical rector of that name, was nominated to the archbishopric, and is supposed to have expended fifteen thousand pounds in certain improvements, which were rendered necessary by the injury the church had sustained during the protectorate. The period of the revolution was not marked with any particular occurrence with regard to this See, and the lives of the succeeding prelates are rather distinguished for "the noiseless tenor of their way" than for any memorable traits of archiepiscopal polity.

<sup>53</sup> Eboracum, book ii. chap. i. p. 453.

## CHAP. II.

HISTORICAL NOTICES OF THE FABRIC; ITS FOUNDATION, SUCCESSIVE  
ADDITIONS, ALTERATIONS, AND PRESENT CONDITION.

HAVING briefly noticed the chief historical events connected with the establishment of the see of York, it is our province in the next place to inquire into the original erection and subsequent alterations of its cathedral. It has already been seen that at the baptism of King Edwin, April 12, 627, a small chapel or oratory was constructed of wood for that purpose. By the persuasion of Paulinus the monarch was soon afterwards induced to commence a regular and appropriate church of stone,<sup>1</sup> which was intended to inclose and protect the former christian penetrale, as it might perhaps not inaptly be called. But Edwin was not permitted to see the completion of the edifice which he had thus piously begun; for scarcely were the walls raised when he was slain in battle at Hatfield chase in Yorkshire, in 633. Eanfrid, the son of Edwin's predecessor, Edelfrid, then returned from exile, and on succeeding to the throne of Bernicia, was necessarily involved in the war against Cadwallo. But his fate was more unfortunate than that of Edwin, for he was basely slain by the British king, to whom he went with only twelve followers to sue for peace. Oswald, the brother of Eanfrid,<sup>2</sup> having slain Cadwallo and established his own authority, among

<sup>1</sup> Bedæ Hist. Eccl. lib. ii. ch. xiv.

<sup>2</sup> Oswald is by several writers styled the successor of Edwin. The reason given by Bede for the omission of Eanfrid's reign, which was about a year, is the apostacy of that monarch from the Christian faith. "To this day (says he) that year is looked upon as unhappy and

many other pious acts, prosecuted, and it is supposed, completed the church which had been begun by Edwin.<sup>3</sup> According to Bede this church was quadrangular, as there is every reason to suppose all the churches of the Saxons then were.<sup>4</sup> Oswald, who was subsequently canonized, reigned according to Bede nine years; so that the church must have been completed before 642. But St. Oswald was about that time slain in battle by Penda, the pagan king of the Mercians. The victors ravaged Northumbria, and the Christian edifice probably suffered from their fury. Wilfrid, who was appointed to the See in 669, found the church rapidly hastening to decay. Its dilapidated condition and its restorations by that prelate are minutely described by Eddius, who wrote about the year 720.<sup>5</sup> He remarks, that the timbers of the roof were

hateful to all good men; as well on account of the apostacy of the English kings, who had renounced the faith, as of the outrageous tyranny of the British king. Hence it has been agreed by all men, that treat of the time of the reigns of kings, to abolish the memory of those perfidious persons, and to assign that year to the reign of the following king, Oswald, a man beloved by God." Bedæ Hist. Eccl. lib. iii. c. 1.

<sup>3</sup> Drake states that Oswald undertook to finish the building about 632; but this date is evidently too early, as Edwin was killed in 633, and Oswald did not commence his actual reign till a year afterwards. Torre, on the other hand, assigns the year 634 as the date of Edwin's death.

<sup>4</sup> Bedæ Hist. Eccl. lib. ii. c. 14. The words are "*per quadrum*," which Bentham cites in proof that the ancient Saxon Churches "were mostly square, or rather oblong." Hist. of Ely, p. 29.

<sup>5</sup> "Igitur, supra dicto rege regnante, beatæ memoriæ Wilfrido Episcopo Metropolitano Eboracæ civitatis constituto, Basilicæ Oratorii Dei in ea civitate a sancto Paulino Episcopo in diebus olim Eadwini Christianissimi regis primo fundatæ et dedicatæ Deo, officia semiruta lapidea eminebant. Nam culmina antiquata tecti distillantia, fenestræque apertæ avibus nidificantibus intro et foras volitantibus, et parietes incultæ omni spurcitia imbrium et avium horribiles manebant. Videns itaque hæc omnia sanctus Pontifex noster, secundum prophetam Danielelem, "horruit spiritus ejus" in eo quod domum Dei et orationis quasi speluncam latronum factam agnovit, et mox juxta voluntatem Dei emendare excogitavit. Primum culmina corrupta tecti renovans artificiose plumbo puro tegens, per fenestras introitum avium et imbrium vitro prohibuit, per quod tamen intro lumen radiebat. Parietes quoque lavans, secundum Prophetam, "super nivem dealbavit."—Vita S. Wilfridi Epis. Ebor. Auctore Eddio Stephano. Gale xv. Scriptores, Vol. i. p. 59.

rotten, the walls decayed, the windows destitute of glass, or other material, whereby the interior was exposed to the injuries of the weather ; and the birds were the undisturbed inhabitants of the ruined edifice. Wilfrid with zealous activity commenced an effectual repair. He strengthened the walls, renewed the wood-work of the roof, and covered it with lead, glazed the windows,<sup>6</sup> and white-washed the walls. Nor did this eminent prelate and architect confine his exertions merely to restoring the ancient temples of religion. The churches of Ripon and Hexham were founded and built by him ;<sup>7</sup> and from their magnitude and decoration naturally excited the admiration and praises of contemporary writers.

We cannot easily account for the conduct of our prelate in his architectural works. It appears that he merely repaired and adorned the cathedral church, but his biographer represents him as munificent, and even extravagant in founding and building other sacred edifices. He is said to have laid the foundation of nine churches, or, as Mr. Hughes<sup>8</sup> says, “Minsters;” and finished some of these in a costly and

<sup>6</sup> The glass for this purpose must have been imported, since Bede informs us that the art of making glass was introduced into this kingdom by the Abbot Benedict in 675. The windows thus glazed by Wilfrid had been originally furnished only with linen curtains and lattices of wood. William Malmesbury, *De Gestis Pontif. lib. iii.*

<sup>7</sup> Eddius mentions the church of *Ripon* as a lofty edifice, supported by various columns and porticoes (cap. 17). A more particular description of Hexham Miuster is given by Richard, Prior of Hexham, who wrote about the year 1180. He says, St. Wilfrid laid the foundations deep in the earth, for the crypts and oratories, and the passages leading to them. The walls, which were of great length, were raised to an immense height, and divided into three several stories or tiers, and were adorned with varied hewn square columns. He decorated the walls themselves, and the capitals of the columns, as also the coved ceiling of the sanctuary, with histories, statues, and various figures in relief, cut in stone, with variety of coloured pictures of wonderful beauty. He particularizes some other parts of the building. Ric. Prior Hagustald, lib. i. c. 3. William of Malmesbury also pronounces it, even in his age, to be a building of singular elegance, notwithstanding the injuries it had sustained. He ascribes its excellence to the taste of Wilfrid himself, as well as to the artizans and artificers whom he encouraged by his munificence to come over from Rome to engage in the undertaking.

<sup>8</sup> *Horæ Britannicæ*, vol. ii. p. 370.



novel manner: that of *Hexham*, in particular, is described by Eddius,<sup>9</sup> as having its foundation deep, and being provided with subterraneous rooms, or crypts, artfully disposed. It had also large buildings above ground, raised with hewn stone, and supported by various pillars, with porticoes or arches. The height and length of the walls are mentioned as wonderful, and said to contain winding passages and staircases, ascending and descending.

The cathedral thus restored by Wilfrid was destroyed by fire in the year 741,<sup>10</sup> and a few years afterwards Archbishop Egbert commenced the erection of a new church, which was finished under the direction of Albert,<sup>11</sup> his coadjutor and successor in office. The superintendence of the building was entrusted to Eanbald, who afterwards became archbishop, and the celebrated *Alcuin*.<sup>12</sup> Egbert survived the consecration of the building only ten days. This structure is described by Alcuin as of considerable height, supported by columns and arches, covered by a vaulted roof, and provided with large windows. It had also porticoes and galleries, and thirty altars, the latter of which were adorned with various orna-

<sup>9</sup> Vita S. Wilfridi, c. 22.

<sup>10</sup> R. Hoveden. Annal. pars prior. ad ann. 741.

<sup>11</sup> This prelate is omitted by William of Malmesbury in "Gest. Pontif. Angl." and is merely named by Godwin (De Præsul.). But from Alcuin's poem we learn, on the very best authority, that he was a most pious and learned man, and the founder of the library, attributed by William of Malmesbury to Egbert. Alcuin, *De Pontific. et Sanctis Eccl. Ebor.* Gale xv. Script. 1691, vol. i. p. 727, &c.

<sup>12</sup> This great luminary of his age requires our notice. He was a native of York, and under the patronage of Egbert and Albert, conducted the famous school at that time established there. In returning from Rome, which he had visited to procure the pallium for Eanbald, he was introduced to Charlemagne. That potentate, desirous of adding literary honours to the fame he had acquired in arms, solicited and obtained the assistance of Alcuin in reviving learning throughout his dominions, became his first pupil, and his example was followed by the chief nobility of France. After contributing in an eminent degree to the restoration of science, beloved and honoured by his royal patron, and by all the noble and enlightened persons of his time, Alcuin died at the abbey of St. Martin, lamented as the pride of his age, and the benefactor of the empire.

ments.<sup>13</sup> From this period we do not find any historical notices respecting the alterations and repairs of the church for nearly three hundred years. Yet it is highly probable that it suffered from the devastations of the Danes, whose predatory bands, during that interval, frequently ravaged the country from the Humber to the Tyne, and were several times in possession of the city of York. But in 1069, those ferocious warriors were invited by the Northumbrians to assist them in throwing off the tyrannical yoke of William the Conqueror. A dreadful struggle ensued. The Norman garrison, besieged in York castle by the allies, burnt down the adjoining houses for their own protection; but the flames, spreading beyond their intended object, destroyed the greater part of the city, and the cathedral fell in the common ruin.<sup>14</sup>

Soon after this misfortune, *Thomas*, a canon of Bayeux, and chaplain to the king, was elected to the See. By his exertions the ruined cathedral soon rose again more capacious and elegant than before; but its prosperity was of short duration; for in 1137 it was again destroyed by an accidental fire, which consumed at the same time St. Mary's Abbey, and thirty-nine parish churches.<sup>15</sup> It appears that Thurstan, the archbishop, intended to rebuild the church: since we find that soon after the fire an indulgence was granted by Joceline, Bishop of Sarum, reciting, "that whereas the Metropolitan Church of York was consumed by a new fire, and almost subverted, destroyed, and miserably spoiled of its ornaments;" and therefore releasing to such as bountifully contributed towards the re-edification of it, forty days of penance enjoined.<sup>16</sup>

<sup>13</sup> "Hæc nimis alta domus solidis suffulta columnis  
Suppositæ quæ stant curvatis arcubus, intus  
Emicat egregiis laquearibus atque fenestris;  
Pulchraque porticibus fulget circumdata multis,  
Plurima diversis retinens solaria tectis  
Quæ triginta tenent variis ornatibus aras."

Alcuin de Pontif. ut supra.

<sup>14</sup> Simon Dunel: Hist. Angl. Scriptores x. col. 178.

<sup>15</sup> Drake's Eboracum, book ii. chap. ii. p. 473.

<sup>16</sup> Ex MSS. Torre, p. 2.

But notwithstanding these endeavours to raise the money requisite for rebuilding the cathedral, the work was not commenced till the time of Archbishop Roger (1171), who rebuilt the choir with its vaults.<sup>17</sup> In 1227, Archbishop Walter Grey issued indulgences of forty days relaxation, by the profits of which he was enabled to erect the south transept.<sup>18</sup> In the reign of king Henry III. John le Romaine, treasurer of the church, built the north transept, which he completed in 1260. He also erected a handsome tower, or steeple, in the place which the great lantern tower now occupies. His son, John le Romaine, the archbishop, laid the foundation of the nave on the 7th April, 1291. This grand work, with two towers at the west end, was finished in about forty years from the commencement, by the activity and liberality of Archbishop le Romaine, and his successor, William de Melton.<sup>19</sup> The latter is said to have expended seven hundred pounds of his own money in this work. But the greater part of the expense was defrayed by the usual expedient of indulgences, aided probably by briefs, for asking alms and benevolences. An indulgence is extant, dated—Kalends of February, 1320, whereby William de Melton grants forty days relaxation to all contributors to the restoration of the late prostrate fabric.<sup>20</sup> The materials for building the nave were furnished by Robert de Vavasour, who granted the use of his quarry near Tadcaster, not only for the building, but for the future reparation of the church, and by Robert de Percy, Lord of Bolton, who gave his wood at Bolton to be employed in the timber work of the roof, &c. The memory of these noble benefactors is preserved by statues, both at the western and eastern ends of the cathedral; in the western part the statue

<sup>17</sup> Stubbs Chron. Pontif. Eccl. Ebor.

<sup>18</sup> MSS. Torre. See Appendix. No. 1.

<sup>19</sup> This appears from a table in the vestry containing these words :

An. Dom. MCC XCI.  
Inceptum est novum opus corporis eccl. Ebor.  
per Johannem Romanum Archiepm. ejusdem  
et infra xl. annos quasi completum per Will-  
helmum de Melton Archiepiscopum.

<sup>20</sup> MSS. Torre, p. 3.

of Vavasour is represented with a rude block of stone, and that of Percy with a piece of wrought timber.<sup>21</sup>

Archbishop John Thoresby, on succeeding to this See in 1352, determined to pull down the old choir, which had been built by Archbishop Roger, and to substitute a structure more suitable to the elegance of the body of the church. For this purpose he issued his brief, dated 1st of March, 1352, to ask and collect alms for the use and consummation of the fabric. Having raised a considerable sum, the old building was taken down in pursuance of a resolution of the chapter;<sup>22</sup> and on the 29th July, 1361, the same archbishop laid the first stone of the new choir.<sup>23</sup> In the same year he granted an indulgence of forty days to all contributors to the pious work. He was further assisted by Innocent VI. who issued indulgences of two years and two quarters for the same purpose. The Chapter of York also laid an imposition of the twentieth part of all ecclesiastical benefices within their jurisdiction, to promote the works. Urban V. granted an indulgence of one year, in 1366;<sup>24</sup> and Urban VI. granted to the dean and chapter the revenues of the church of Misterton for ten years. Walter Skirlaw, then archdeacon of the East Riding, made a large donation, and Thoresby himself expended of his own money above one thousand seven hundred pounds. The materials of his mansion at Shireburn, then in a ruinous state, were also applied in constructing the works of the choir.<sup>25</sup>

By these and similar means the archbishop and his successors were enabled not only to build the present choir, but to take down the old central tower, erected by John le Romayne, and to substitute in its place

<sup>21</sup> The original figures being much defaced were taken down in 1813, and new statues raised in their respective niches.

<sup>22</sup> Appendix, No. II.

<sup>23</sup> The table in the vestry, already mentioned, records this fact thus :

*An. Dom. M. CCC. LXI. Inceptum est nobis  
opus chori eccl. Ebor. per Johannem de Thursby  
Archiepiscopum.*

<sup>24</sup> Appendix, No. III.

<sup>25</sup> Appendix, No. IV.



the elegant lantern tower which now adorns and illumines the centre of the edifice.<sup>26</sup> This tower was most probably erected by Walter Skirlaw, chiefly at his own expense; and his arms, on shields, are affixed to the inside of the building. The rest of the structure (except the towers at the west end) was finished between 1405, when Archbishop Bowett (whose arms appear in the sculpture and on the windows) was appointed to the See, and 1426, when the dean and chapter granted out of their revenues a full tenth to the use of the fabric then newly built.<sup>27</sup> The present towers at the west end appear to have been raised by John de Birmingham, or Bermingham, about the year 1402.<sup>28</sup> His name, with a figure of a bear, is cut in bold relief on the west face of the southern tower.

The date of the erection of the magnificent building called the *Chapter-House*, cannot be accurately ascertained from any records now remaining. It is generally ascribed to Archbishop Walter Grey, as a figure in the window over the entrance corresponds with the representation of that prelate on his tomb, and the arms of several of his contemporaries are painted in some of the other windows: but this part of the church, with its vestibule, is evidently posterior to the decease of Grey, as will be shown in the next chapter.

The building used as a *Vestry* was anciently a chapel, founded by Archbishop Zouch about 1350,<sup>29</sup> who intended it for the place of his interment, but died before it was finished. The original building was demolished at the time of the new erection of the choir, and the present one raised in its stead by the executors of Zouch, and endowed as a chantry for prayers for the soul of that prelate.

At the period of the Reformation, the furious zeal which demolished so many beautiful monuments of antiquity did not spare York Cathedral; nor did the fanatics of Cromwell's time omit here their pious practices of destroying the figures, and epitaphs on the tombs, and stealing the brasses.

<sup>26</sup> Agreements between the chapter and plumbers for covering parts of the church are still preserved among the cathedral records; extracts from which will be given in the sequel.

<sup>27</sup> Torre, MSS. p. 7.

<sup>28</sup> Drake's *Eboracum*, p. 485.

<sup>29</sup> Stubb's *Chron. Pontif. Ebor. in vita Gul. Zouch.*

The numerous grave-stones stripped of their ornaments, and otherwise injured, disfigured the church; the old pavement was therefore taken up, and the present one laid down in 1736, according to a plan drawn by Mr. Kent under the direction of Lord Burlington. The stone for this purpose was the donation of Sir Edward Gascoigne, of Parlington, from his quarry at Huddlestone, in Yorkshire; and even some of the old marble grave-stones were cut up, and appropriated to this work. The expenses, amounting to two thousand five hundred pounds, were defrayed by a subscription among the noblemen and gentlemen of Yorkshire. It is however to be regretted that the noble amateur architect did not adapt the design of his pavement to the style and character of the edifice, instead of disposing it in a sort of Roman pattern. It appears however to have been admired at the time, as a plate was engraved of it.

Many of the *windows* in the church are still adorned with stained glass; and we have reason to infer that the whole were originally thus embellished. Most of them were most likely glazed at the eras of building the respective porticoes. The time, 1405, and conditions of executing the large eastern windows, are recorded in a document still preserved among the cathedral archives.

The present *library* is a building which was formerly a chapel belonging to the episcopal palace. For many years this chapel was in a dilapidated condition, but has been lately repaired under the judicious direction of the dean and chapter, and now exhibits a beautiful and pleasing specimen of the earliest pointed style. The first library of the cathedral was founded by Albert,<sup>30</sup> and included the collection of his predecessor, Egbert. In Alcuin's poem already referred to, the highest encomiums are bestowed on this library. Many of the most celebrated ancient theological and classical works are there enumerated, some of which are no longer extant.<sup>31</sup> They were principally obtained by the indefatigable exertions

<sup>30</sup> Egregias condens uno sub calmine gazas.

Alcuin de Pontif. Ebor. ut supra, p. 730.

<sup>31</sup> Illa invenies veterum vestigia patrum

Quicquid habet pro se Latio Romanus in orbe

of Albert; who, as the poet assures us, repeatedly visited the continent in search of valuable manuscripts to add to his collection. But this repository, with its choice contents, was destroyed by the fire occasioned by the Normans in 1069: and the library, afterwards formed by Archbishop Thomas, shared a similar fate in 1137. We meet with no farther account of a library in this cathedral till in the reign of Henry VIII. Leland describes it as almost destitute of good books. At length the widow of Archbishop Matthews, about 1628, bestowed on the church the books of her late husband, amounting to about three thousand volumes. To these many important additions have since been made by purchase, donation, and bequest, particularly the laborious collections of Mr. Torre and the Rev. Marmaduke Fothergill.<sup>32</sup>

Græcia vel quidquid transmisit clara Latinis;  
 Hebraicus vel quod populus bibit inbre superno,  
 Africa luciflvo vel quidquid lumine sparsit.  
 Quod pater Hieronymus, quod sensit Hilarius, atque  
 Ambrosius præsul, simul Augustinus et ipse  
 Sanctus Athanasius quod Orosius edit acutus;  
 Quidquid Gregorius summus docet, et Leo papa,  
 Basilius quidquid, Fulgentius atque coruscans  
 Cassiodorus item Chrysostomus atque Johannes.  
 Quidquid et Athelmus docuit, quid Beda magister,  
 Quæ Victorinus scripsere, Boetius, atque  
 Historici veteres Pompeius, Plinius, ipse  
 Acer Aristoteles, rhetor quoque Tullius ingens.  
 Quid quoque Sedulius, vel quid canit ipse Juvenus,  
 Alcuinus, Clemens, Prosper, Paulinus, Arator,  
 Quid Fortunatus vel quid Lactantius edunt;  
 Quæ Maro Virgilius, Statius, Lucanus et auctor  
 Artis grammaticæ; vel quid scripsere magistri.  
 Quid Probus, atque Phocas, Donatus Priscianusve  
 Servius, Euticius, Pompeius, Comminianus.  
 Invenies alios perplures, lector, ibidem  
 Egregios studiis, arte et sermone magistros,  
 Plurima qui claro scripsere volumina sensu;  
 Nomina sed quorum præsentis in carmine scribi.

Alcuin de Pontif. ut supra, p. 730.

<sup>32</sup> Drake's Eboracum, p. 483.

## CHAP. III.

DESCRIPTION OF THE FORM, ARRANGEMENT, AND CONSTRUCTION OF THE CHURCH:—OF ITS EXTERIOR AND INTERIOR BEAUTIES AND DEFECTS:—REMARKS ON ITS STYLES OF ARCHITECTURE, AND ON THE VARIOUS PORTIONS OF THE EDIFICE: WITH REFERENCE TO THE ACCOMPANYING PRINTS.

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AMONG the ecclesiastical edifices of England, the Minster, or Cathedral of York, which is preeminent in size, has also generally been considered unequalled in architectural beauty. It has obtained the unqualified and indiscriminating praise of some writers, who have laboured to enhance its grandeur and elegance by depreciating the beauty of other cathedrals. But the historian and critic who hopes to maintain the character of impartiality, and to secure the approbation of the judicious antiquary, must adopt a different course of procedure. It will be his duty to notice and particularize the peculiar and individual features and characteristics of the structure; and if in doing this he feels it expedient to allude to corresponding parts in other buildings, his criticism will not be partial, nor will his opinions be the result of prejudice. Well knowing that a great variety of style and design is exhibited in our cathedrals—convinced that each has its distinguishing character—its peculiar beauties and imperfections—he will avoid the common error of those local critics who exalt the edifice to which circumstances have attached their investigations, by an unfair and invidious comparison with others. Such comparative estimates have too frequently been instituted between the cathedrals of York and Lincoln, by writers, who have displayed and exaggerated the excellences,



and concealed the defects, of the favourite building ; while they have pointed out all the blemishes, and passed over all the beauties of its rival.

That York Cathedral is a noble, a magnificent, and even a sublime structure, will be readily allowed by the impartial and discriminating antiquary :—that it is peculiarly imposing and impressive as a whole must also be admitted, and that it presents many beautiful features and details few persons will have the temerity to deny. The Cathedral of Lincoln has, however, many local and individual beauties, which command admiration ; and which, on comparative examination, may appear to excel the corresponding parts of York. It would be bordering on impertinence and folly to pronounce in general terms on the preeminence of either. Each has its own and its exclusive beauty ; each is entitled to the careful study of the architect and antiquary ; and each has its peculiar monuments, architectural details, and history. Let us, therefore, avoid illiberal, partial, and petty comparisons : let us examine with a view to admire and understand, and not to depreciate : let us prove ourselves citizens of the world, and not citizens of a small insulated spot. By allowing the mind to wander over extended space, and dwell on numerous objects, its sphere of enjoyment is much increased ; whereas when confined to a small space, it necessarily becomes contracted in its powers of appreciation.

By the accompanying engraved illustrations, and the following descriptive particulars, it is hoped that even the stranger to York Cathedral will be enabled to judge of its form, extent, and styles of architecture, and likewise of its beauties and blemishes. As a distant object this edifice assumes a lofty and imposing aspect. Its three towers are seen pre-eminent above the city houses, and the parochial churches ; whilst the numerous crocketed pinnacles, at the west end and gables, display at once intricacy, variety, and picturesque beauty. Though this church has not the advantage of a lofty, or scarcely an elevated site, yet it appears very high by comparison with its neighbouring buildings ; and is seen like a noble forest tree amidst a shrubbery from every approach to the city. It is difficult to point out any single spot that commands it to the greatest advantage, yet from the rampart between Micklegate and the water tower,

it may be regarded as peculiarly magnificent and fine. Hence the three towers, with their pinnacles, open parapets, and bold sculpture, are seen to rise sublimely above the houses. Indeed it may be compared to a mountain starting out of a plain: and thus attracting all the attention and admiration of a spectator. The petty, humble dwellings of men appear to crouch at its feet: whilst its own vastness and beauty impress the observer with awe and sublimity. It aspires heaven-wards, and thus denotes its pristine appropriation. From the station now alluded to (see PLATE XII.) is seen a congregated mass of houses, with the guildhall, and two or three towers, to the right of the cathedral; whilst in the middle distance is presented the busy traffic of the navigable Ouse; to the left the eye is pleasingly relieved and soothed by an open lawn, with the picturesque ruins of St. Mary's Abbey, beyond which is a peep into a distant tract of country. The foreground is both curious and picturesque. On the brow of a high bank, with a steep scarp and counterscarp, is an embattled wall, with a terrace walk of communication on the inside: at irregular intervals are projecting bastions, for the purpose of enfilading the wall.<sup>1</sup> This fortification extended round the whole city, excepting at the places where the river intersected it. On the opposite banks, at these points, there were fortified towers, from which chains formerly extended across the river.

The approaches to the Cathedral are all unfavourable. They are from the east, the west, and the south; and on each of these sides, the houses are built so near the church, that the spectator is placed too close, and too

<sup>1</sup> As the fortified *Walls* of York constitute not only a peculiar, but a highly interesting historical feature to the city, it is truly lamentable to witness the wanton and vulgar dilapidation to which they are daily subjected. Instead of being cautiously protected and preserved by those persons whose duty it is to guard and uphold them, and who are invested with an annual income for that purpose, they are suffered gradually to moulder away. Indeed they are sometimes battered down for the materials to be appropriated to a hog-stye, or for some other equally trivial purpose. The four ancient fortified gates, or bars, are also fast approaching to ruin. One of these, Monk-Bar, is probably the most curious and perfect specimen of this sort of architecture in the kingdom, and therefore is very interesting to the antiquary and architect. Let us hope it may be preserved for centuries; for every age will enhance its worth and curiosity. I have had plans, elevations, and sections of it made by Mr. Pugin.

much beneath it to examine it to advantage. All the parts appear distorted and abrupt. The higher members are seen, by the rules of perspective, as vanishing or dipping too quick to be pleasing; and the nearer parts seem unpleasingly large. Thus, instead of harmony and symmetry, we have discordancy and disproportion.<sup>2</sup> Besides, the critical spectator seeks in vain for places to view either the west end, the south side, or the east end. He cannot see the whole of either from any one station: and if he wishes to represent them in drawing, he must sketch the parts from various points, and combine and display them by the rules of art. Thus the views of the western front (Pl. X.), the east end (Pl. VI.), the south-east sides (Pl. VII.) may be considered as imaginary; but as it is our object to display and elucidate the architecture of the building, we deem it our duty to do this in the best possible manner, regardless of modern appendages or extraneous objects. At the east end of the church, some houses approach it within a few yards; as they do also at the west end, and south-west angle. On the south side is the church of St. Michael le Belfry, and a continued range of houses, with the deanery, &c. all of which preclude any general view of the Cathedral.

The Cathedral Church of York, though not strictly regular, uniform, and insulated, may be said to be very nearly all of these: for excepting a small building attached to the south-west angle of the south transept, and

<sup>2</sup> It seems almost incomprehensibly strange, that the ostentatious architects and proprietors of our Cathedrals did not secure them against encroachment: and did not thus exhibit them to the best advantage at every approach. To them ground-rents were not so much matters of calculation as at the present day: to them the house of God was paramount to every other terrestrial object: and to this they seem to have devoted all their skill, riches, and influence. Yet from the time of their original erection to the present day, we find that nearly all the cathedrals have been progressively invaded by dwelling-houses, shops, warehouses, and, in some instances, even inferior buildings. It is no uncommon thing to see public houses, chimneys, sinks, water-closets, stables, pig-styes, &c. attached to, or cut into the walls of some of our sacred edifices. A better taste, however, is at length excited, and many of these "nuisances have been abated." At York, in particular, much improvement has been made, and much more is intended to be done: some buildings have been taken down, and a large open area formed on the north side of the church: but it is hoped that an equal space may yet be laid open on its south and western sides.

two vestries on the south side of the choir, it is not united to any building or external object. It may be regarded as very nearly regular and uniform in arrangement and style of architecture: although we recognise a progressive, and very gradual change, from the transepts through the eastern end, chapter house, and western parts of the building. The whole edifice may be said to consist, internally, of a nave, with its two aisles; a transept with two aisles, and a lanthorn in the centre; a choir, and eastern portion, or lady chapel, with two aisles, vestries or chapels on the south side; and a chapter room, with a vestibule on the north side. The peculiarities and styles of these parts, as well as of the exterior, will be fully explained in the subsequent description; in which we shall first point out the distinguishing features of the *exterior*.

*West Front.*—The situation of the magnificent west front (Plate X.<sup>3</sup>) is very unfavourable to the display of its beauty. It is confined in a narrow area by a wall and by some small houses; the approach from the south-west is by a gate, of which only the front arch with a postern is left standing, and this so ruinous and dirty as barely to deserve preservation. The direction of the adjacent streets makes it impossible to view this august façade, except in a diagonal direction. The dean and chapter have, however, generously determined to remedy the worst of these inconveniences, by pulling down the houses on the south and south-west sides of the Minster yard, and removing rubbish that has accumulated at the west end of the church. A very spacious area has been cleared on the north side of the nave, where the archbishop's palace and other large buildings formerly stood; a yard has been obtained, enclosed with a stone wall and arched gate, furnished with commodious shops for workmen, and storehouses for building materials. Some ancient buildings, which abutted against the north-west tower, have been very lately taken down.

Two uniform towers, strengthened at their corners with buttresses which diminish at four divisions as they ascend, rise from the western ends of the

<sup>3</sup> It is to be regretted that a spectator cannot place himself in any one situation to obtain a favourable view of the whole front. The present view has been drawn from plans and elevations, and partly sketched on the spot, from a court near Mr. Drake's house.



ails of the nave. Between these towers the front of the middle aile is carried up to the same height as its side walls, and an open battlement runs across the whole breadth, round the towers, and continues along the sides of the nave. A number of niches, adorned with a beautiful variety and richness of sculpture, cover almost the whole front, and are wrought in each of the principal buttresses, as well as in the walls between them. The chief feature of the middle division is a grand window, an unrivalled specimen of the leafy tracery that marks the style of the middle of the fourteenth century. From the arch of this window rises an acute gable, or pediment, the point of which, rising above the line of the battlement, is pierced into open tracery; behind which is seen the proper gable of the roof, adorned in front with tracery mouldings, similar to the window, and crowned at top by battlements of open work raking on the sides, up to a tabernacle on the apex or summit.<sup>4</sup> The principal door has a gable over its arch with strait sides, but not so high pitched as that over the great window. The door-way is divided by a slender pillar into two smaller arches, above which is a circular glazed compartment, with tracery. The size of this door-way hardly appears sufficient for its conspicuous use, or suitable to so vast a fabric; and its division into two parts (though common in almost all chief entrances of churches, from the reign of King John till after that of Edward III.) also diminishes the boldness of the effect; especially with reference to the two lateral door-ways, which are not divided. The whole porch of the middle door, with all the lower niches, as well as various other parts, are of new work, and do equal credit to the artists who restored them and to their munificent employers. This door-way is shown at large, Plate XI.

The lower parts of the towers preserve a correspondent design to the sides of the fabric. In front of each is a window exactly like the rest in the ailes, only not brought so low at bottom, to make room for the doors. The form of the western towers, from the open battlement that surrounds them at the

<sup>4</sup> The pinnacle of this has been restored in the late repairs. It was wanting when Malton's elevation was drawn, but is shown, as complete, in Baker's view engraved by Virares in 1750.

height of the nave, is very simple. A window on each side is the principal feature. The canopy of each window, it may be observed, exhibits a change of style from the lower windows, the lines not being carried to a strait angle, but curved to suit the shape of the arch, which is high pitched. The double buttresses at each angle diminish in three breaks, all elegantly finished with crockets, &c. but cease under the cornice, which runs entirely round the towers, even at the angles, as in Grecian and Roman buildings. Above this cornice rise eight lofty square pinnacles, and a battlement of similar design to that below, but loftier and more elaborate. The walls of the upper portion of the towers are beautifully adorned with niches, pinnacles, gables, and other ornaments.<sup>5</sup>

The only alteration that might perhaps be wished in this part of the structure, would be, that the buttresses had been carried up into the pinnacles; as the cornice at the angles and the oversetting of the pinnacles beyond the line of the walls look awkward and unsafe.

It has been supposed that the niches of this front were formerly occupied by statues,<sup>6</sup> but this was never the case, whatever the architects might design; for no fragments, or marks of fastenings were found when the repairs were going on, which must have been seen if statues had ever been put up. Over the western door are statues of Archbishop Melton, of Percy, and of Vavasour, which have been restored from the mutilated originals

<sup>5</sup> The stone of which the lower part of the west front is constructed was brought from Bramham Moor, near Tadcaster, about ten miles from York; but that of the two towers was probably obtained from the quarries of Stapleton, near Pontefract: for among the archives of the Duchy of Lancaster (Somerset Place) is a grant, dated 17th July, 1400, 1st Henry IV. to the Dean and Chapter to be exempt from the payment of tolls and other customs in the river Air for stone to be carried to York Cathedral for the *new works*. The stone of the lower part is of a greyish colour when exposed to the weather; the grit is fine, but has sadly failed in preserving its substance where delicately cut, as almost all the sculpture is much mouldered; and even the ashler work, or plain walling, owing to the slow but continual decomposition of its surface, has never acquired the fine russet that clothes the exterior of Lincoln and Peterborough Cathedrals or the neighbouring fabric of Beverley-Minster.

<sup>6</sup> They are so represented in Carter's View, which was engraved for the Gentleman's Magazine for August, 1809.

by Taylor of York. Some other statues, but mostly mutilated, occupy niches in various parts of this front. The geometrical forms and proportions of the western towers, both externally and internally, are shown in Plate XIX.

*Nave, Exterior.*—The nave is divided into seven parts, by buttresses, and consists, as usual, of two stories. On the north side it is finished in a plain style, the aisle having no pinnacles over its broad and massive buttresses; this part was anciently blocked up by the Archbishop's palace and other buildings, though it is now entirely laid open to view. Pl. IV. shows part of this side. The once lofty pinnacles of the south aisle have suffered severely from time, and are now so much decayed as to display only shapeless fragments, and the finials, or tops, are quite gone; the entablatures on which the battlements stand have an enrichment of finials peculiar to this church. One compartment of this side of the nave is shown in Pl. XVIII. which displays the forms and ornaments of the two windows, the pinnacles, the parapets, buttresses, &c. On the north side, near the west-end, is a stair-case in the buttress; also a small arch or two of very ancient style. In the angle between the north transept and the nave, the ruinous effect of the settlement of the great tower may be traced, though the most unsightly blemishes have been removed or concealed. Part of the transept was, by this settlement, crushed down nine inches, and the nave was brought down almost as much. The windows of the upper story, on the north side of the nave, had wooden mullions till lately, when stone was introduced, conformably to the rest.

The central tower bears evident marks of the Tudor style. On each of its four sides are two large windows, with two tiers of mullions, bounded on each side by compartmented buttresses. The heads of the windows and heights of the buttresses have sweeping pediments. The battlements are richly perforated in masonic compartments. At the angles of the parapet some imperfections seem to occur; or more probably this tower was never completely finished, as an indication of an arch meets the eye, which seems to set all architectural conjecture at defiance.

Plate VIII. exhibits the front of the *South Transept*, which was completed about the year 1227, early in the reign of Henry III. This superb elevation is divided by buttresses into three parts<sup>7</sup> corresponding with the division of the interior into three ailes. In the central compartment is the porch, which is approached by a spacious double flight of steps. This porch was some years since partly restored and partly re-constructed; the ancient clock over the entrance, adorned with two wooden statues in the armour of the time of Henry VII. was removed to make room for the present modern dial; and several of the columns and arches, and the pediment were at the same time altered. The innovation, however, produced but very little improvement; but it might be very easily made to correspond with the other parts. On each side are two windows, and above it, three large lights occupy the whole of the central compartment. Over these appears the great circular window, which forms the noblest decoration of this transept. See Plate IX. It consists of two concentric circles of small columns and trefoil arches; the centre and spandrils of which are pierced. The four octangular turrets at the angles are certainly more modern than the date of the transept, and the centre pinnacle has been brought from some other part of the building. It is to be regretted that the vestries on the east, and other small offices against the west side of the transept, are allowed to disfigure this side of the church.

The sides of this transept are divided into bays, by buttresses similar to those of the front; in each bay are two windows, separated by a slender buttress. An elevation of one compartment of this part of the building is seen in PL. XV.

The early date of the erection of this transept is evinced by its acutely pointed arches, and slender pillars with plain or slightly ornamented capitals, its narrow and acutely pointed windows, destitute of mullions (except in the central window, which is probably a modern insertion), and its angular pediments; while the octangular turrets and pinnacle of the

<sup>7</sup> The "Guide to the Cathedral of York" mentions this part as distinguished by the absence of prominent buttresses. Ed. 1815, p. 40.



gable, however rich in the decorations of more modern works, are injurious to the simplicity and harmony of the original design.

The Exterior of the *North Transept* exhibits the finished neatness and plainness of the first period of the pointed style. The ailes have two lancet lights, in each bay, divided by slender buttresses, neatly canted at the angles and with mouldings. The elevation of one side is seen in Plate XIV. The upper story is adorned with a continued series of small arches, three in each bay being pierced for windows. The turrets at the angles are evidently unfinished, as they are left without spires; and the point of the gable ends abruptly, without even the decoration of a cross. The door into the west side of this transept is almost blocked up by the wall of the north aile of the nave; the buttress of the new work is carried over it upon an arch turned upon a buttress of old work. The five long single lights in the north end have a bold and striking effect: under them runs a series of arches, with trefoil heads. See Plan and Elevation (Pl. XXVIII.)

The *Exterior of the Choir* displays some striking features and peculiarities. On each side is a projection above the ailes, called the Little Transept, with a lofty window rising from the middle of the aile to nearly the top roof of the choir, and with side windows over the ailes. East of these the clerestory windows are inserted in the inner part of the wall, and an open screen is constructed before them. This is peculiar to the present church, in England, but a similar feature prevails in some of the churches on the Continent. The great eastern window has a similar screen of mullions and tracery, internally.

The unfinished state of the stone work on the north side, beneath the windows, shows that a cloister, or other low building, was intended in this part, but which seems not to have been executed. The cornice under the battlements is more perfect towards the eastern part, and shows beautiful foliage; the spouts are sculptured with bold projecting figures, through which the water is conveyed from the roofs.

The *East End* of the building is extremely beautiful. In Plate VI. it is shown from an imaginary station, as the whole cannot be seen from any

one point. Four very lofty pinnacles, rising from the buttresses, form the chief outline: they are finished with an open crown, or coronet, out of which rise the crocketed spires. Over the centre and ailes are open work parapets, which run horizontally, and are of different patterns. In the centre is a square turret, which is not very graceful, and which appears to have been built merely to support the finial, &c. of the great eastern window. The spires, at the corners of the ailes, are rather too slender for a beautiful proportion, and their crockets want boldness. The great window in the centre has a lofty arch, over which is a fine sweeping ogee moulding with foliage canopy, remarkable for its fine curve and lofty termination. The buttresses are adorned with niches, with pedestals and canopies, which were formerly filled with several statues, three of which only remain.

These appear to represent a figure of an archbishop, seated, holding a church in his left hand, and his right raised; much larger than life. A statue of Vavasour is in tolerable preservation; it has a belt, a short doublet, and hose or boots drawn up above its knees, but no mantle: the countenance is that of an elderly man. Another statue, which seems to have been a graceful figure, but now reduced by the weather to a ragged appearance, is said to represent Percy: he wears a mail gorget and mantle; his helmet, on which stands a lion (his crest), is on the top of the niche; and a lion, or dog, is at his feet. These two figures hold in their right hands samples of their benefactions to the church. All the older parts of this end are most lamentably mouldering away. The open tracery of the parapets is reduced to a skeleton; and all the crockets and projecting grotesques are mere shapeless pieces of crumbling stone.

From the top of the chapter-house we have a most complete view of the north side of the choir. The canopies of the aile windows are here carved to the shapes of the arches; the buttresses do not run up into such tall pinnacles as those on the south side of the nave, and they have neither statues nor niches. The upper windows do not stand so deeply recessed in the walls, which gives them a flat look. No arched or flying buttresses

have ever existed in this part. The form of the four upper windows, east of the Little Transept, is partly concealed by a series of open tracery, over which the parapet is carried; the exterior appearance of this is rather intricate than beautiful; but the effect produced within, by subduing the side lights for the more brilliant display of the great east window, sufficiently evinces the reason and skill of this design.

The windows nearest the great tower, here, as well as in the nave, are somewhat contracted in breadth, and the farthest bay towards the east is also narrower than the rest; the reason of this latter irregularity is not very apparent.

Having noticed the general and particular features of the exterior of the church, it will be our next object to point out the peculiarities and characteristics of its *interior*. In doing this we shall proceed to notice successively the transepts, the nave, the choir, the east end, the vestries, the crypt, the chapter house, and the monuments.

The architectural styles and proportions of the transept are displayed in PLATES I. VIII. IX. XIII. XIV. XV. XVII. and XXVIII. and from these it will be seen that the early pointed style prevails. Clustered detached columns, with bands, bases with deep and bold members, and capitals, richly and fancifully sculptured:—arches, with acute and with obtuse heads, also nearly semicircular, are seen. Indeed this part of the minster, though possessing some very fine and interesting features, is very irregular and discordant. As shewn in the plan, Pl. I. the transept consists of three great divisions; *i. e.* one large central space, and two side ailes. These are separated from each other by clustered columns and pointed arches; and it will be seen, on reference to Pl. XIV. that these columns and arches are all varied in forms, proportions, and ornaments. This dissimilarity is most remarkable in the two arches nearest the central tower, one of which is entirely filled up with masonry, and which was probably done to serve as buttresses to the tower. The breadth of the central part of the transept is very striking. The roof is of wood, arched, and adorned with ribs and knots, in imitation of those of the nave and choir, and great ingenuity is

displayed in its adaptation to the more ancient stone work. Originally the ceiling was much lower, and the springing of stone ribs may clearly be traced between the windows in the sides of the south transept; but when the great tower was erected, the superior height of the arches of that required the roof within the transepts to be raised sufficiently to include them. The transepts at the northern and southern extremities are very dissimilar to each other. The elevation of that on the north side (Pl. XXVIII.) presents five tall lancet windows, strangely called the five sisters. Above these is a series of five other lancet windows of varied heights, the upper parts of which rise above the vaulted roof. Beneath the sills of the lower windows is a series of blank arches, with trefoil heads. There is a passage of communication from the staircase-turret, at the north west angle, at the base of the windows, through the great pier, and between the upright mullions of the windows, as shewn in the plan of Plate XXVIII. At the north-east corner of this transept is the entrance to the chapter-house, the door-way of which is of singular form and ornament. Through the eastern-wall is another door-way, which is supposed to have led to an older chapter-house than the present. The capitals of the columns, the brackets, the mouldings of arches, the bosses, &c. of this part of the transept are all enriched with bold and elaborate sculpture.

The south transept nearly corresponds with the opposite, but is not so regular, nor is it so well finished. Its middle story is rather richer in detail. The springings of the stone vault, as originally intended, are plainly seen between the arches of the second story. The clustered shafts they rise from, as also in the other transept, rest on corbels of elegant foliage, similar to some in Lincoln and Ely Cathedrals, instead of forming part of the columns below, as is the case in the nave. (See Plate XV.)

The connexion of this transept with the tower, the nave, and the choir, shows that great alterations have been made. Originally each of the transepts had three uniform bays, beyond the ailes of the nave and choir, but when the latter were rebuilt, the length of the transepts was so far encroached upon, that the centre of the arches, nearest to the tower, occupies the site where a column once stood.



*Nave.*—On entering the nave, from the west end, the vastness of its dimensions produces an imposing and even an awful effect ; and the mildly glowing lights which its “storied windows” diffuse, tinge every part with a delightful warmth, like the empurpled atmosphere of a fine summer evening. The simplicity of its principal lines soon strikes the eye of the spectator. (Plates XVI. and XVIII.) The pillars are remarkably plain, and consist of three quarter shafts or columns, alternately larger and smaller, attached to a solid pier ; part of these rises up quite to the springing of the groined roof, whilst the remainder support the vaulting of the ailes, and the principal side arches. The bases and capitals are very simple, and rather flat ; the latter are, however, wrought in sharp foliage.

Above each of the principal arches, which are all highly pointed, is a spacious window of five lights in breadth. Between this and the arch is an open triforium of unusual formation. It consists of five openings between mullions, with trefoil heads and acute pediments. In the centre opening was a statue.

The ailes display a grandeur unequalled in this kingdom, possessing the loftiness of those of Westminster without the narrowness of that beautiful structure. The windows have a striking resemblance to those of Westminster, only enlarged to three lights in breadth, and the arched heads enriched with three quatrefoils instead of one. The wall, below the windows, is adorned with panelling and tracery, with light crocketed gables, divided by corresponding pinnacles. This mode of decoration began about the time of Edward I. to supersede the little arches which had hitherto been retained from the old circular style. An examination of the detail of ornaments in this part affords a curious instance too of the communication preserved amongst our ancient artists ; a screen and some ornaments of the cloisters in Lincoln Minster being apparently worked from the same patterns.

In advancing up the nave, the interior of the great tower, or lantern, is gradually developed. The vastness of the clustered piers, that bear aloft the arches, is constructed so happily as to confine the view to the most admirable parts. The gorgeous front of the ancient rood-loft immediately

before us is peopled by several figures of our ancient sovereigns. The arched roof of the choir appears to great advantage in the distance, and makes us regret that the perspective should be interrupted by the case of the organ.

Nothing finer than the interior of the lantern could be imagined. The gallery is at once elegant and simple, the windows of a size sufficient to fill the whole interior with a brilliant light, just adorned with a small quantity of coloured glass to prevent a glaring effect.

The niches, panels, &c. of the west end, beneath the great window, nearly correspond with the exterior, as do also the ornaments of the door, the gable over it, &c. These doors are separated by a slender pier, the inside of which is adorned with a beautiful small niche, which is new work. The windows under the towers are not painted. The vaults beneath the western tower are in the incomplete state in which those at Beverley and Lincoln were left till very late in the fifteenth century.

The windows on each side above, formerly open to the nave, are now blocked up. In the north aisle (Pl. XXI.) is the tomb said to contain the remains of Archbishop Roger: its sides are perforated, and the coffin within is visible, but there are good reasons for considering it a comparatively modern work. In the arches of the gallery under the clerestory windows are some mutilated remains of statues which stood formerly over the crown of each of the great arches of the nave. Over the fifth arch on the north side, looking east, is a great wooden figure of a dragon, which formerly served as a lever to lift the cover off the font. The arch of the ceiling is apparently depressed and flattened, which appears more conspicuous where it joins the acute arch of the central tower. The size and design of the columns, as well as the filling up of the archivolt mouldings, have been often characterised as flat and tame, when compared to the styles of the transepts and of the west end. The architectural character and ornaments of the north aisle of the nave are displayed in Plate XXI.

Between the nave and the choir is a splendid *Stone Screen*, which now

sustains the organ.<sup>8</sup> From not being uniformly divided, it offends the eye when viewed from the centre of the nave. As an architectural and sculptured object it is at once splendid and gorgeous. Its western face, or exterior, is covered with a superabundance of niches, canopies, brackets, pinnacles, crockets, finials, statues, masks, &c. It seems that the artist was determined to charge every part with ornaments; and to exert the fullest latitude of fancy in giving variety and intricacy to its complicated members. Near its centre is an arched door-way of entrance to the choir, the exterior moulding of which assumes the ogee shape and terminates with a richly sculptured finial. This archway, with two of its lateral niches and statues, is displayed in Plate XXII. The whole screen consists of a series of fifteen compartments of niches, with corresponding pedestals, canopies, and statues. These statues, says Dr. Milner, "from William the Conqueror, down to Henry V., are of the natural size, in ancient regal dresses, enriched with singular ornaments, and in high preservation."<sup>9</sup> The same learned writer contends that the costume and features of those effigies have been executed from satisfactory authorities; yet he remarks that the Normans, both before and after their invasion of this country, shaved their faces and their upper lips, and cut their hair short, whereas the statues of the four Anglo-Norman monarchs are represented with long beards, mustachios, and long curled hair. The dresses are apparently robes of state, and nearly resemble those used by churchmen. They cover the whole body and hang over the legs, excepting that of Stephen, whose legs are exposed. The hands of William I. are broken off: William Rufus holds a sword in his right hand, and Henry I. has a sceptre in the same position. The robes of the two latter statues are

<sup>8</sup> Dr. Milner says, this screen was taken from the Abbey Church of St. Mary, in York; but this seems very improbable, and is without any evidence.

<sup>9</sup> Carter, in his "Ancient Sculpture and Painting," has given a series of etchings of fourteen of these statues: but in a rough coarse style, and not accurately drawn. Dr. Milner has illustrated the subject by a long dissertation.

richly ornamented with embroidered work, &c. Each of the remaining statues has some variation in costume and in appendages. On the pedestals are the names of each monarch, respectively, with the period of his reign: thus, beginning on the north, *Willm Conq<sup>r</sup>. rex an. 21* :—*Willm Rufus 14* :—*Henri Primus 33* :—*Step. rex 19* :—*Henr. Sedus 37* :—*Richas. Prim. rex* :—*Johes rex 18* :—*Henri Tertius rex 56* :—*Edward. Primus rex 35* :—*Edward. Sedus rex 20* :—*Edward. Tertius rex 32* :—*Rich. Sedus rex 22* :—*Henr. Quart. rex 14* :—*Henr. Quint. rex 10*. The fifteenth statue, representing Henry VI. is the workmanship of Michael Taylor, a sculptor of this city, and occupies the place of one of James I. Many of the smaller parts of the screen have been restored by Bernasconi. From the last statue of the series being that of Henry VI. it has been inferred that the screen was executed towards the end of his reign. It is also traditionally said that the original statue of “that weak, but reputedly pious monarch,” was taken down “to prevent the stupid adoration of the lower ranks of the people.”

After passing through the screen, just described, the visitor is introduced to the *Choir*, which is grand in scale and rich in adornment. On each side is a series of twenty stalls, with twelve at the west end, beneath the organ. These are of oak, and are peculiarly rich in their canopies and carved decorations. Each seat, or stall, has its moveable misericordia, with projecting rests for the elbows, from which rise two detached slender columns, supporting an elaborate canopy. The style and character of these stalls are delineated in Plate XXIII. and in Plate XXXIV. The former plate also displays the general architecture and fitting up of the choir, with the Cathedra, or Archbishop's Throne on the south side, built in 1740, and the pulpit, opposite. Both of these are of modern workmanship, and do not harmonize with the stalls. At the eastern end of the choir is the altar-table, raised above the regular floor, by a series of fifteen steps. Behind it is a handsome screen, with mullions, tracery, a parapet, &c. Its open days, or lights, are filled with plate glass, which affords a view of the elegant eastern window. The architectural character of this screen is shown in the plate of the choir above referred to, and one



compartment of it is delineated in Plate XXXIV. Previous to the year 1726, a large wooden screen, painted and gilt, not only obscured the present stone screen, but shut out the fine eastern window from the choir. On comparing the present screen, as a separation of the choir from the east end of the cathedral, with the arrangement of other cathedrals, its superiority and beauty are very evident.

The little transept, as we must call it for distinction's sake, was a fine contrivance of the architect. Standing against the pulpit, or on the opposite side, its effect is uncommonly beautiful. The lines of the sides become diversified without breaking off, and the interior, with the lofty windows at each end and at the sides, is peculiarly elegant.

On the north side of the altar, over the grated window that lights the crypt, is an ancient pew, or gallery, to which there is an ascent by a flight of narrow stairs, of solid blocks of oak. The exterior of this gallery is very neat, and it is certainly older than the Reformation. A little bow window in the north side gives a complete view into the aisle, and opposite to it is a very small loop-hole in the stone wall, which afforded a view into the room behind the high altar. It had also a door into that room. The floor is boarded, in which is a strong trap door.

Behind the stalls of the choir are closets, some of which are used as vestries by the singing men: modern staircases have been constructed, leading to the galleries erected above, and which disfigure the view into the aisles. These closets are fronted, next the aisles, by open screens of oak, some of which are of excellent carving, and more elaborate than others. In the centre of the choir stands a desk for the vicars-choral to chaunt the litany in; it is enclosed in a pew of carved wood. The brazen eagle-stand is modern. Its pillar is not elegantly formed, and the position, at one side of the choir, is not so well chosen, as if placed in the centre.

There were anciently three altars in the choir, viz. St. Stephen's, our Lady's, and the high altar in the centre. On each side of the latter was a door-way to the apartment between the screens, where the archbishop used on solemn festivals to put on some of his robes; and which was sometimes improperly styled the "Sanctum Sanctorum" here as in other places. A

gallery was constructed above the ancient altar-screen, where some of the minstrels who assisted in the solemnities of high mass are thought to have been stationed; it would also serve for setting up the wax-lights and for other decorations so profusely made use of in those splendid ceremonies.

The roof of the choir is of a loftier pitch than that of the nave, and is actually higher by some feet. The ribs are also more numerous, and cross each other in angular compartments: from their number, however, they take off the leading distinction of the main ribs.

East of the altar-screen is a large open space, occupied by various monuments. These are of such heterogeneous styles, sizes, and characters, that they materially injure the effect of the scene. Whilst those at Winchester enhance the beauty and interest of the place, these disfigure and disgrace the noble architecture to which they are attached.

The walls in the ailes are panelled with mouldings, which partly correspond with the windows. Niches fill up the spaces between the windows and pilasters. The gallery over the great arches is rather injured by the height of its openings being divided by a stone-rail, which was placed as a guard to those persons who were admitted to view the processions or other grand ceremonies below. The open gallery beneath the clerestory windows, and forming a part of each, is richer than that in the nave: each division being crowned by a curved canopy, finished with crockets. The ailes are groined in the simple style of the nave. The eastern bay is the narrowest.

The splendid east window may be said to vie with that at the west end of the nave in its architectural design and glazed enrichment. Its height and breadth nearly correspond with the space of the choir: and the number of historical subjects represented on the glass amount to nearly two hundred. The soffit to the arch has a series of canopies running up to the crown of it. Each of these is occupied by a projecting bust instead of a whole length figure. The outer rim of the arch is wrought into little tabernacles filled with half length figures. The design of the great east window is at once fine and simple. See Plate XXV. Three chief divisions are formed

by two large mullions, and each division of which is again separated into three lights, whilst all the upper part, from the springing of the arch, is fitted into compartments half the breadth of the principal lights. The chief mullions are strengthened by another series, which are connected with them; the upper part, forming a narrow gallery, is carried across upon this double work, but is so light as not to obstruct the view of the glazing. The view from this gallery is inconceivably grand and beautiful. The whole length of the interior of the church is shown in a perspective of more than five hundred feet; all obstruction of the choir with its screens lying far beneath the eye. The mild lustre of the western window is fully displayed at the termination. Eight large niches fill up each side of the window in four double tiers; but these were never intended for statues, as some of the bases are sloped up, and leave no room for a figure.

The glazing of this great window is much mutilated and disarranged by unskilful repairs. The figures are in general from two feet two inches to two feet four inches high, and the heads are most beautifully drawn. Some of the Blessed Virgin resemble the turn observable in Raphael's paintings. The bases, &c. of the columns at the east end are bolder than in the nave. Each column has a projecting bracket and canopy for a large statue.

On the south side of the choir are three Chapels or *Vestries*; the first of these is paved with small tiles, some of which shew traces of painting. Here are a piscina and two brackets; one of the latter represents a man tearing open a lion's jaws, the other a lion and a dragon fighting. All the north and west sides are recessed with numerous wainscot cupboards of ancient work: that at the west end has an inner closet. Several old chests and presses remain here, particularly two vast old chests for copes, made to suit the form of that vestment, when doubled, each being a quadrangle of six feet six inches diameter. These chests are peculiarly strong: the lids are decorated with iron scrolls and hinges; one, in particular, is of the same fashion as those on the chapter-house doors. Here is a very strong small trunk for money, and an old chest with two holes to receive alms.

In the western window, at 7 in the ground plan, is a Well opening in the thickness of the wall into a little recess, but closed by a door ; it is called *St. Peter's Pump*. In the window is a stone trough, into which the water is drawn by a common pump.

Beneath the altar is a small CRYPT, which is entered by eight steps from the ailes of the choir, and four more steps descend into the body of it. The broken floor exhibits the sites of three altars, (Torre says four). The pavement is of ancient glazed square tiles, alternately painted blue and yellowish white. Two quatrefoils, pierced through the base of the screen, formerly afforded a gleam of light to the middle altar, but these are now built up. The basin of a piscina, for the south altar, remains richly carved, but broken. See View of Crypt, Plate III. and Plan of ditto, with Capitals, Plate II.

This crypt has four ailes, from east to west, each of three arches, supported by short columns ; the sweep of the arches on the eastern side is cut off by the solid part of the foundation of the altar-screen. The whole columns are five feet six inches in height. The arches are groined, with ribs crossing, but without key stones.

The side piers, or half columns, are octagonal, with capitals of more modern and plainer work. The side arches are wrought with cheverons, and were constructed to be seen from the ailes ; these are fronted by arches obtusely pointed, built when this part of the church was erected. The great columns of the choir do not stand upon the walls of this crypt, but on the outer sides, as shewn at H. H. Plate II. in the plan. It may be presumed that this curious structure was not taken to pieces at the rebuilding of the choir, but was partly altered or repaired, as seems to be indicated by the octagon piers at the sides, &c. In this crypt is a lavatory, like that at Lincoln, but its base is quite plain ; it has a hole in the centre for a pipe. This drain is covered by a figure like a monkey crouching over its cub. In one of the western arches next to this lavatory is a Well. The light is almost excluded by Archbishop Dolben's tomb on the south side, and by some stone coffins and tombs, placed against the north windows. These vaults have certainly extended farther eastward,



but it is impossible to say how far; very probably they were planned in a semicircular sweep at the east end, as at Canterbury, Winchester, and some other Anglo-Norman churches.

The six round columns have ancient capitals, each of which is ornamented: the bases of the three eastern columns consist of a torus, with a hollow beneath, splayed to the squares of an octagonal plinth. See PL. II. b. The centre column of the western range stands on a reversed capital, which has had a round abacus, but has since been chopped to a square at the bottom. The two side columns of this row have other bases, seemingly intended for thicker columns. See Plan, a.

Branching off from the north transept is the approach, or vestibule, to the CHAPTER-HOUSE, the interior of which is of large dimensions and produces a very solemn and impressive effect. It is a regular octagon. Seven fine arched windows fill as many of its sides; the other is solid, with tracery on the walls, to answer the pattern of the windows. The whole circumference, below the windows, except at the entrance, is occupied by forty-four canopied stalls of stone, for the canons who composed the chapter. (See a representation of one compartment of these canopies Plate XXXI.<sup>10</sup>) The canopies of these stalls afford early specimens of that beautiful tabernacle work, as we are accustomed to call it, which soon afterwards was more elaborately ornamented. The columns of the stalls are of Petworth marble: the lines of their canopies are not very complex, but the sculpture is executed with great skill and spirit.

Numerous small busts, with most ludicrous expression of countenance,

<sup>10</sup> This view shows several varied specimens of sculpture, in the execution of which the artists appear to have given unbridled scope to their fancies. Here are personations of strength, in Samson and the Lion; of vice punished, by the monsters tearing out the tongue and eyes of a man: contrasted to which are three varied countenances, expressive of serenity, humility, and modesty: next to these is a sort of buffoon's head, forcing upon his wide-spread mouth. Beneath the heads are two enriched pendants, or drops, and on each side is a detached shaft, with rich-foliated capitals. The critic who will give himself the trouble to compare the representation of these masks, with views of the same by Mr. Halfpenny, will find considerable differences: and I am sorry to say to the prejudice of the York artist. Mr. Mackenzie finished his drawing on the spot, and has given very accurate portraits of the objects.

form a principal ornament ; some of which have been supposed to be memorials of the ridicule passed upon the religious orders by the secular clergy ; but from a close examination we shall find that they have not such allusion. The roof is groined in a simple and elegant form : there is no pillar in the centre, as in some earlier structures of this class. The vaulted roof is of wood, and was, till lately, adorned with paintings and gilding : some large panels are yet preserved that were taken from it at the repair : it is now plastered and coloured like stone. The piers and windows have also been washed of a plain stone colour. The stalls and entrance are suffered to retain the faded indications of their ancient splendour. Over the door is a row of niches, formerly filled with thirteen statues. The largest in the middle is thought to have represented Jesus Christ, and the others his twelve apostles. These images were probably of metal, and are even said to have been of silver ; but they are not mentioned in the inventory in the Monasticon. Two smaller figures of stone remain in niches. The blank window above has been painted with figures of saints, but these are now washed over. The piers between the windows are perforated by a narrow gallery, which runs quite round the whole building, over the stalls. The glazing in the upper compartments exhibits many arms of founders and benefactors ; the larger lights are filled with a ground of greyish panes, diapered with brown. This ground is surrounded by a foliated border, and interspersed with small historical groups, all in rich colours. The preservation is, upon the whole, very perfect, but the harmonious effect is destroyed by the introduction of narrow slips of clear glass. An elevation, with plans, of one compartment of the chapter-house, is given in Plate XXXII. The only furniture in this room is an ancient table, covered with old tapestry, and adorned with arms, being part of the ancient hangings of the choir.

There are two arches of entrance, divided by a pier, or clustered pillar. See PLATE XXVII. This pillar is adorned with a statue of the Virgin Mary carrying the infant, in a fine niche. The doors themselves are covered with iron scrolls.

The *Vestibule* of this exquisite room is peculiarly interesting in its archi-

ture and sculpture. The sides are apparently all windows, with beautiful tracery; and the walls below are adorned in a corresponding style. The style of this part is a little later than that of the chapter-house itself; but it was undoubtedly erected immediately after; and, from a close examination, we have no hesitation in affixing its date to the reign of Edward I. A door-way, now blocked up, is visible on the north side of this entrance. Several grave-stones of the coffin shape remain. The entrance to the vestibule, from the transept, is of singular design, and consists of two doors of open wood work, with a clustered column between. See Plate XXVIII.

A small portion of ornamental arches, &c. of the same style as the transept, is shown just within the vestibule, on the left hand. This is part of the transept which was not altered to suit the newer work of the chapter-house. See Plate XXXII. F.

## CHAP. IV.

## ACCOUNT OF THE MONUMENTS, ETC.

VERY few of the monuments of this church are interesting, either as works of art or subjects of antiquity. The judicious little Guide says, "Ponderous Corinthian columns, supporting pyramids, kneeling effigies in the dress of Elizabeth's days, winged cherubs, deaths' heads, hour-glasses, and other emblems of mortality, are not perfectly congruous with the magnificent building, to the walls of which they are attached." A few only of these tombs will therefore be noticed in the ensuing pages.

Plate XVII. represents the monument of ARCHBISHOP WALTER DE GREY, situated in the east aisle of the south transept. (See Plan a.) This beautiful relic of the thirteenth century consists of two stories, or tiers of trefoil arches, supported by eight slender columns, with capitals of luxuriant foliage, sustaining a canopy divided into eight niches, with angular pediments, decorated with elaborate finials. These are enriched with the figures of birds, foliage, &c. and the sweep of the pediment has several crockets running up its exterior moulding. On a flat tomb, under the canopy, is an effigy of the archbishop in his pontifical robes, as seen in Plate XXXVI. Fig. A. This monument is inclosed by a bronzed iron railing, of rich and elaborate workmanship, erected by the late Archbishop Markham. Behind the tomb are seen parts of the nave and choir: also a tomb ascribed to Archbishop *Godfrey de Ludham*, otherwise *Kimeton*, who died in 1264. It is coffin-shaped, under a canopy of trefoil arches, marked (b) in the ground plan.



Plate XXVI. represents the tomb of ARCHBISHOP HENRY BOWET, situated beneath an arch at the east end of the church (t). This is a peculiarly fine specimen of the architecture which prevailed in the early part of the reign of Henry VI. The canopy is an elliptical arch; each front of which is splayed outwards in radiated tracery, to suit the forms of three divisions of tabernacle work, with most delicate pendants between. The inside of the arch is adorned with fine tracery. Upon the arch, and within the double front of pinnacles, rise three lofty tabernacles; each containing a statue standing upon a column, or pedestal. These figures are rather too much concealed by the pinnacles. The modern tomb, which forms a base to this superb canopy, is so broad as to produce the appearance of an inclosed chapel. The slab which originally covered the tomb was cut up to be used in the pavement. The present worthy Dean of York has had this monument carefully repaired and restored. In the accompanying plate is represented part of the back of the altar-screen, with a view into the small north-east transept.

Plate XXIX.—The tomb of ARCHBISHOP THOMAS SAVAGE was erected by his chaplain, Thomas Dalby, Archdeacon of Richmond, and restored by the Dean and Chapter in 1813. It may be regarded as one of the latest examples of the elegant English style, which, towards the end of the sixteenth century, was corrupted and debased by the intermixture of Grecian and Roman architecture. An arch of straight lines, forming an obtuse angle, just rounded at the springing, covers the tomb, on which lies the statue of the prelate. In the cornice, which is flat on the top, an inscription is wrought, interrupted by five large projecting figures of angels holding shields of arms. These arms again occur in the spandrils, supported by unicorns, with angels throwing up their censers in the angles. The front of the tomb, and the lower part of the piers, have been renewed. The effigy of the archbishop (Pl. XXXVI. B.) has been a piece of fine sculpture; it has now lost the upper part of the crosier, and the right hand which held a book. Beyond the clustered column is shown one of the entrances to the crypt, and on the ground are two Roman coffins of extraordinary size and character, which will be hereafter noticed.

Plate XXXVI. c. the effigy of a knight, who bears on his shield and surcoat the arms of Mauley.<sup>1</sup> This figure, which belongs to the fourteenth century,<sup>2</sup> is called by the vergers the son of the Emperor Severus; and another figure, which lies near it, is by them denominated Severus; both these are stated to have been brought from Acombe Hills, where, according to vulgar tradition, Severus was interred; but the whole story is totally unfounded. The figure called Severus has curled hair, a flowing beard, long garments, and a cross on the breast; the head lies on a cushion, and the feet rest on a lion. Although some writers have attributed this performance to the time of the Saxons, there seems every reason to believe it is a sepulchral monument of the fourteenth century.<sup>3</sup>

Several ancient monuments of the archbishops are worthy of notice, although inferior to those which are represented in the plates. That of ROGER, in the north aisle of the nave, is generally esteemed the oldest in the church, but that fact seems very questionable.<sup>4</sup> The tomb of SEWAL DE BOVIL is at the east end (r), whither it has been removed from the south side of archbishop Grey's tomb. In the north transept is an elegant monument attributed to WILLIAM DE GRENEFELD (Plan e.), enriched with tracery and pinnacles, and supported by buttresses. At the east end of the cathedral is the tomb of ARCHBISHOP ROTHERAM, formerly adorned with brass shields and scrolls: on it is a marble stone, removed from the tomb of Dean William de Langueton, who died in 1275, as appears by the remains of the inscription. A monument ascribed to the unfortunate RICHARD SCROPE is at the east end of the cathedral (Plan o.), but part of it is probably of a much more ancient date. It is chiefly built of freestone, of a coffin shape, covered with a slab of spotted black marble, and has been

<sup>1</sup> These are shown in Plate LXXX. of the History of the Cathedrals of Canterbury and York.

<sup>2</sup> Gough's Sepulchral Monuments, vol. i. part ii. p. 178, says the arrangement of the arms is not common.

<sup>3</sup> Gough's Sepulchral Monuments, ut supra.

<sup>4</sup> Mr. Gray considered it not older than 1315. Gray's Works and Life, by Mason, vol. ii. p. 184.

surrounded, at the top, by a rim of brass. The sides are ornamented with plain shields in quatrefoils.

The east end of the church also contains the monuments of the ARCHBISHOPS STERNE (Plan m.), FREWEN (Plan p.), MATTHEW (Plan q.), SHARPE (Plan s.), and PIERS (u.) In the south aisle of the choir are those of Lamplugh<sup>5</sup> (Plan w.), Hutton and Dolben (Plan z). As the dates and some particulars relating to these prelates are given in other parts of the work, it will here be sufficient to say, that these tombs, notwithstanding the labour and expense profusely lavished in erecting them, display examples of every fault which should be avoided in monumental sculpture and architecture.

From these the spectator will turn with pleasure to the exquisite little alabaster statue of PRINCE WILLIAM DE HATFIELD, the second son of King Edward III. Plate XXXIV. centre. This royal youth, who died at the early age of eight years, is here represented in a recumbent posture (f). He is habited in a doublet, finely flowered, with long sleeves, a mantle with foliated edges, plain hose, and shoes richly ornamented with flowers; his head is adorned with a narrow chaplet, and a magnificent belt encircles his loins. The head was formerly supported by two angels, which have been destroyed, probably by some zealot who could endure no superstition but his own. The feet rest against a lion.<sup>6</sup> This statue, which was long neglected, now lies under a beautiful canopy in the north aisle of the choir. It is to be regretted that the face is much injured.

<sup>5</sup> Lamplugh and Dolben, although habited as bishops of the Protestant church, have received from the sculptor the additional insignia of the mitre and crosier.

<sup>6</sup> A front view and profile of this interesting piece of sculpture will be found in Stothard's "Monumental Effigies." Prince William was born at Hatfield, near Doncaster, on which occasion Queen Philippa, his mother, gave five marks per annum to the neighbouring abbey of Roche, and five nobles to the monks there; which sums, when he died, were transferred to the church of York, where the Prince was buried, to purchase prayers for his soul; and are to this day paid to the Dean and Chapter out of the impropriation of the rectory of Hatfield, as appears by the Rolls. Drake's *Eboracum*, p. 490, note.

The north transept (d) contains a table-tomb of Purbeck marble, in memory of JOHN HAXBY, treasurer of the church, who died January 21, 1424. On this tomb, according to ancient limitations of the church estates, payments of money are still occasionally made. Underneath the tomb, and within an iron grating much broken, is a figure of a wasted corpse in a winding sheet.

The remaining monuments, with the dates of the deaths of the persons they commemorate, are chiefly as follow: *South aisle of the nave*, James Cotrel, Esq. August 17, 1595. *South transept*, Elizabeth Eymes, February 3, 1583. *North aisle of the east end*, Bryan Higdon, LL.D. Dean of York, June 5, 1539. (Plan g.) Sir Henry Belasyse and Dame Ursula his wife,<sup>7</sup> (Plan h.) Henry Swinburne, LL.D.<sup>8</sup> 1656. Sir William Ingram, Knight, LL.D. Master in Chancery, and Commissary of the Archbishop's Prerogative Court of York, July 24, 1625. The Right Hon. Charles Howard, Earl of Carlisle, Governor of Jamaica, and Ambassador of Charles II. to Muscovy, Sweden, and Denmark, February 24, 1684. The same monument commemorates Sir John Fenwicke, who was executed for high treason in 1696, and Lady Mary, his widow, daughter of the Earl of Carlisle (k). The Honourable Henry Medley has a monument decorated with marine trophies, August 5, 1747 (l). John Dealtry, M.D. a figure of the goddess of health bending over an urn, March 25, 1773. The monument erected "by the public love and esteem of his fellow citizens," to the memory of that distinguished patriot Sir George Savile, who represented the county of York in Parliament for twenty-five years, January 9, 1784. The Right Honourable Frances Cecil, Countess of Cumberland, wife of Henry Lord Clifford, the last Earl of Northumberland of that name,

<sup>7</sup> No date appears on this monument. Sir Henry Belasyse was born in 1555, son of Sir Wm. Belasyse, of Newborough; created a baronet, June 29, 1611, on the first institution of that dignity; father of Thomas, the first Viscount Fauconberg. Dame Ursula was daughter of Sir Thomas Fairfax, of Denton.

<sup>8</sup> This learned Civilian rose from the rank of a Proctor to that of Commissary of the Exchequer, and Judge of the Prerogative Court of the Archbishop of York. His Treatise on Last Wills and Testaments is still in high estimation.



February 4, 1643; this is a table-tomb, supported by four clumsy balusters, (n).

*East end of the church.*—Frances Matthew, the widow of Archbishop Matthew, and the principal benefactress to the cathedral library, May 8, 1629. Henry Finch, Dean of this church, September 8, 1728, and Edward Finch, his brother, residentiary, February 14, 1737. *South aisle of east end*, Ann Bennet, wife of Dr. J. Bennet, 1601. The Right Hon. William Wentworth, Earl of Strafford, son of the unfortunate minister of Charles I. October 16, 1695. This monument contains a statue of the earl, and another of a lady, but it does not appear which of his two wives is represented by the latter figure (v). The Hon. Thomas Watson Wentworth, nephew of the said Earl, October 6, 1723, a statue in a Roman dress. A figure of Faith, by Mr. Westmacott, consecrated to William Burgh, Esq. LL.D., December 26, 1808. Nicholas Wanton, Esq. March 2, 1617. Sir William Gee, 1617; and Jane Hodson, wife of Dr. Phineas Hodson, September 2, 1636, who died in parturition of her twenty-fourth child, yet (says her epitaph) in the prime of life and bloom of beauty.

The inner vestry, or council room, contains a large press, in which many evidences and registers of the church, with several curious antiquities, are preserved. Among the latter is a wooden head, found at the time of removing the pavement in the tomb of Archbishop Rotheram; as this prelate died of the plague, it seems probable that he was immediately and unceremoniously interred, and that an image was afterwards solemnly buried in the church, dressed in the insignia of the deceased prelate.<sup>9</sup> In this press are also three silver chalices, taken from the graves of three of the archbishops; several rings found in the tombs of Sewal, Grenefeld, Bowet, Nevil, and Lee; a superb pastoral staff, of silver, given by Catherine of Portugal, Queen Dowager of England, to Smith, her confessor, when nominated by James II. in 1687, to be one of his Catholic bishops; a canopy of gold tissue, and two small coronets of silver gilt, given by the city for the service of James I. upon his passing through

<sup>9</sup> Drake's Eboracum, p. 447.

York from Scotland, in his way to London. The most important, as well as the most curious ancient relic, is a large *ivory horn*, which was formerly handsomely adorned with gold, and suspended by a chain of the same metal; an inscription on it states that the horn was given to the Cathedral by Ulphus, Prince of West Deira, with all his lands and revenues. Being lost, Henry Lord Fairfax at length restored it. The Dean and Chapter ornamented it anew, A. D. 1675.

Camden mentions this horn, and cites an ancient author, who thus describes the donation of which it served as a token, "Ulphus governed in the western part of Deira, and on account of an altercation between his elder and younger sons, about the succession to his domains after his death, he presently made them both fairly equal. For he repaired immediately to York, and filling the horn, from which he usually drank, with wine, and kneeling before the altar, he gave all his lands and rents to God and Saint Peter, Prince of the Apostles."<sup>10</sup> By this horn the church holds several lands of great value, not far from York on the east, and which are still called "de Terra Ulphi."<sup>11</sup>

Mr. Sheriff Hornby presented to the Cathedral a curious ancient *bowl*, given by Archbishop Scrope to the Cordwainers' Company in the year 1398, and presented by that body, on their dissolution in 1808, to Mr. Hornby, as a mark of esteem. The inside of the cup contains the Cordwainers' arms, richly embossed; and upon the rim is the following inscription in old English characters:—RICHARD ARCHE BESCHOPE SCROPE GRANT UNTO ALL THO THAT DRINKIS OF THIS COPE XL<sup>TI</sup> DAYES TO PARDON. ROBERT GOBSON BESCHOPE MESM GRANT IN SAME FORME AFORESAID XL<sup>TI</sup> DAY IS TO PARDON. ROBERT STRENSALL.

Here is also an ancient chair, in which, it is said, several Saxon Kings have been crowned. It is used by the Archbishop at ordinations, &c.

A catalogue of the numerous vessels and ornaments of gold and silver,

<sup>10</sup> Camden's *Britannia* (1600) p. 630.

<sup>11</sup> This endowment was made about 1036, as shewn by Mr. Gale in a tract on the subject of this horn in the first volume of *Archæologia*, p. 168.

jewels, and other treasures belonging to this church before the Reformation, is printed in Dugdale's *Monasticon*, vol. i. p. 169, &c. These valuables consisted of mitres, chalices, pastoral rings, vials, thuribles, and other vessels, crosses, images, gossellaries, relics, &c. Among the latter were the following:—some bones of St. Peter; part of the hair of St. William; the arm of St. Wilfrid, inclosed in a silver arm; two thorns of the crown of our Saviour; a tooth of St. Apollonia; part of the brain of St. Stephen; and a cloth stained with the blood of Archbishop Scrope.

In the north aisle of the choir are two ancient *stone coffins*, which were discovered under ground at Clifton, about a mile north of the city. Each consists of a single block of stone, measuring seven feet long, two feet one inch wide at bottom, and one foot ten inches deep. The top is also of one stone. A skeleton was found in one of the coffins.

## CHAP. V.

## BIOGRAPHICAL ANECDOTES OF THE ARCHBISHOPS OF YORK.

IN the preceding pages many biographical notices of the archbishops, as connected with the history of the church and see, have necessarily been introduced. The present chapter will contain such anecdotes of prelates as appear to be of general interest, and have not already been noticed.

ALDRED presided over this see, when his friend and patron, King Harold, fell in the battle of Hastings. The politic bishop, finding resistance hopeless, officiated at the coronation of William of Normandy, and exacted from him an oath that he would protect his English subjects equally with the Normans. He had sufficient resolution afterwards to reproach the new monarch with the breach of this oath, and to threaten him with an excommunication, which the conqueror deprecated with great humility.

The succeeding Archbishops, THOMAS, GERARD, and THOMAS II. have been already noticed in the preceding account of the controversy between the sees of Canterbury and York. In the time of THURSTAN, the next in succession, an accidental fire destroyed the cathedral in 1137; and the following year David, King of the Scots, ravaged the northern counties at the head of a numerous army. On that occasion Archbishop Thurstan exerted himself with the greatest activity in collecting a force at Thirsk, where the northern barons soon assembled with their vassals. Having elected the renowned Walter L'Espece to the chief command, they advanced to Cotton Moor near Northallerton, and raising the consecrated standard, defeated their enemies with tremendous slaughter.<sup>1</sup>

<sup>1</sup> Chalmers's "Caledonia," vol. i. book iv. ch. ii.



On the death of Thurstan, in 1140, WILLIAM, a nephew of King Stephen, was elected, but deprived by the Pope in favour of HENRY MURDAC. The king at first rejected the latter, but after some years' delay confirmed his appointment. William, having survived Murdac, was at length consecrated, but was poisoned a few months afterwards. ROGER of Bishopbridge then succeeded, who has already been frequently mentioned as the founder of the old choir. Upon his death Henry II. retained the temporalities of the see for several years; and, according to his last request, GEOFFRY, his natural son by Rosamond Clifford, was nominated to the archiepiscopal throne by Richard I. In the life-time of Henry II. Geoffry had been appointed to the bishopric of Lincoln, although he had never taken ecclesiastical orders. He kept possession of the temporalities of that see for several years, during which time he was fighting valiantly the battles of his father against the Scots, and the legitimate, but rebellious, sons of the unfortunate Henry. At length Geoffry was compelled by the Pope to resign his bishopric; in lieu of which he obtained the chancellorship and several minor appointments. He accompanied his father in his last expedition into France, and distinguished himself no less by his courage than his filial affection. Henry loved him as he merited. "Geoffry," said the unhappy monarch, "is indeed my son—the others are bastards." Although Richard fulfilled the last desire of his father in appointing Geoffry to the see of York, he made him pay exorbitantly for his favour. During the absence of his brother in Palestine, Geoffry experienced much hostility from Wm. de Longchamp, the chancellor, but had the triumph of witnessing the total ruin of his enemy. The remainder of his life was passed in perpetual contentions with his brothers, Richard and John, the Pope, and his own canons. He seems to have been a man of a haughty and unyielding spirit, better calculated for the command of armies than the ecclesiastical government of a province. It is said by Mr. Gray that he commenced the south transept, which was finished by his successor Walter Grey.

Of Sewal de Bovil, Godfrey de Ludham, otherwise de Kimeton, Walter Giffard, and William Wickwane, nothing particularly interesting is re-

corded. John le Romaine, precentor of Lincoln, was the next archbishop, whose works in the cathedral have been already noticed.

His successors were Henry de Newark, Thomas de Corbridge, William de Grenfeld, and William de Melton, the latter of whom completed the nave of the church. At the head of an undisciplined multitude he engaged the Scots at Myton, in 1319, but was defeated. The next archbishop was William de la Zouch, whom King Edward the Third, then engaged in his French wars, appointed warden of the northern parts of England. In 1346, the Scots having again invaded the kingdom in great force, Queen Philippa, with the archbishop, marched against them, and at Neville's Cross, near Durham, totally defeated them, and made their king, David Bruce, prisoner. In 1352, JOHN THORESBY, bishop of Worcester, an eminent divine and canonist, was promoted to this see. He received his education at Oxford, was made keeper of the great seal in 1347, and soon afterwards consecrated bishop of St. David's, from which see he was translated to that of Worcester. In his time the controversies between the two archiepiscopal sees were finally settled by the mediation of King Edward the Third, on behalf of this prelate and Simon Islip, archbishop of Canterbury. The zeal and liberality of Archbishop Thoresby, displayed in erecting the choir and great tower of the cathedral, have been already noticed. But the work which reflects the most honourable lustre on his memory, is his 'English Exposition of the Ten Commandments,' which he required the clergy of his diocese diligently to read to their parishioners. This treatise was discovered by Mr. Thoresby, the antiquary, among the records in the archbishop's register office at York, and is printed in the appendix to his "*Vicaria Leodiensis*."

Alexander Nevill, Thomas Arundel, Robert Waldby, and RICHARD LE SCROPE, were then successively appointed to the see. The latter was brother to William le Scrope, Earl of Wiltshire, and treasurer of England, and was promoted to this see from that of Lichfield and Coventry. This learned and virtuous prelate was a firm adherent of Richard the Second; and his just detestation of the usurper who deposed that ill-fated monarch, led him to head the insurrection of 1405, for restoring the lawful order of

succession.<sup>2</sup> This enterprise was defeated by the treacherous policy of the Earl of Westmoreland; who, by consenting to the terms proposed by the archbishop, persuaded him to disband his forces. But the sincere and unsuspecting prelate was no sooner left defenceless than he was made prisoner. The king required Sir William Gascoigne to try him for high treason: but the judge refused; declaring, that by the constitution, neither his highness, nor any body in virtue of his commission, could be authorized to sit upon the life of a bishop. Upon this, Henry appointed Sir W. Fulthorp, a judge, expressly to condemn the archbishop, which he did, without trial, charge, or indictment. The unfortunate Scrope was immediately beheaded, but persisted with great fortitude in justifying his enterprise.

The prelates who were afterwards appointed to this see were not remarkable for any important actions, until Cardinal Thomas Wolsey obtained the see in 1514. In a preceding chapter this great statesman and his successors, Lee and Holgate, have been noticed.

Nicholas Heath, the successor of Holgate, was deprived on the accession of Queen Elizabeth, on account of his adherence to the Roman Catholic religion; but such was his character for integrity, wisdom, and learning, that he was allowed to pass the remainder of his days in unmolested retirement.

Thomas Young, Edmund Grindall, and Edwin Sands, were the succeeding archbishops of York. The latter published, in 1583, a volume of sermons, "the style and manner of which," says Mr. Drake, "far exceed any thing I have yet met with amongst the English writers of that age."<sup>3</sup> John Piers, Matthew Hutton, Tobias Matthew, George Montaign, and Richard Neile,<sup>4</sup> then successively held this see, and upon the death of the latter in 1640, King Charles the First appointed JOHN WILLIAMS. This prelate and his successor, Accepted Frewen, have been already mentioned. Richard Sterne, bishop of Carlisle, who had been chaplain to Archbishop

<sup>2</sup> See Richardi Scrope, Archiepisc. Ebor. Articuli adversus Henricum IV. Angliæ Regem. Warton's *Anglia Sacra*, pars ii. p. 362.

<sup>3</sup> Eboracum, p. 455.

<sup>4</sup> Some account of this prelate is given in the *History of Winchester Cathedral*.

Laud, and attended him on the scaffold, succeeded Frewen. During the commonwealth he was obliged to keep a school for his maintenance. He wrote a treatise on logic, was one of the translators of the Polyglot Bible, and is supposed to have been the author of the popular volume called "*The whole Duty of Man*." This see was, after his decease, bestowed on John Dolben, bishop of Rochester, nephew of Archbishop Williams. He had borne arms for Charles I. and was wounded both at the battle of Marston-Moor, and in the defence of York. After his decease, in 1688, the see remained vacant for two years. At the expiration of that period, the Prince of Orange landed, when Thomas Lamplugh, bishop of Exeter, after vainly endeavouring by his advice to sustain the cause of King James in his own diocese, left it, and proceeded to London, where the falling monarch rewarded his fidelity in a time of general defection by appointing him to the see of York. He contributed, with the Earl of Strafford, to the expense of replacing the organ, which had been removed in the reign of Charles I.<sup>5</sup> He made several liberal donations of ornaments for the use of the church, erected the innermost rails of the altar, and paved the enclosed space with black and white marble.

Dr. JOHN SHARP, dean of Canterbury, succeeded Archbishop Lamplugh in 1691. This eminent prelate was chiefly indebted for his success to the patronage of Sir Heneage Finch, who, in 1672, obtained for him the archdeaconry of Berkshire. When Sir Heneage was made lord keeper, he committed to Dr. Sharp the care of inquiring into the characters of all candidates for benefices in the disposal of the seal; a delicate trust, which he executed most conscientiously. He was afterwards chaplain to Charles II. and to his successor. In the reign of James he boldly vindicated the reformed religion, and successfully opposed the tyranny of the Roman Catholic church. This conduct drew on him the king's resentment; he was suspended from the exercise of his functions, and otherwise persecuted. In officiating before the Prince of Orange and the Convention, he prayed for King James; which circumstance at first gave some offence,

<sup>5</sup> Drake's Eboracum, p. 522.



but was satisfactorily explained by the archbishop, whose character was in the highest estimation. He was promoted to the deanery of Canterbury, November 25, 1689. He declined, from motives of delicacy, succeeding any of the bishops who were deprived for refusing to take the oaths of allegiance to William and Mary; but on the death of Lamplugh, he was consecrated archbishop of York, in 1691. On the accession of Queen Anne he was sworn a privy counsellor, and appointed lord almoner. He opposed the intended promotion of Swift to an English mitre, cautioning the queen "to be sure that the man whom she was going to make a *bishop*, was at least a *Christian*." For this insinuation, it is said, he afterwards asked Swift's forgiveness. In 1713, finding his health decline, he recommended Sir William Dawes, bishop of Chester, as his successor, and soon afterwards died. He was the intimate friend of Tillotson, and it was said of them, that the two metropolitanical sees were filled by the two best preachers of their time. His Sermons, in 7 vols. 8vo. have always been admired. He also wrote "Remarks on the English, Scots, and Irish money."<sup>6</sup> His life is impartially narrated in Todd's Account of the Deans of Canterbury.

Sir WILLIAM DAWES, his successor, presided over this diocess about ten years, generally honoured and respected. He was particularly distinguished in the parliamentary debates of his time, without attaching himself to any party. He wrote a poem called "An Anatomy of Atheism," and several theological works, which, with a memoir of his life, were published in 3 vols. in 1773.

Lancelot Blackburne, bishop of Exeter, was then promoted to York. He was succeeded by Thomas Herring, bishop of Bangor, who obtained this preferment through the unsolicited recommendation of the lord chancellor, Hardwick. His excellent sermons, delivered at Lincoln's Inn Chapel, had procured him the friendship and esteem of the chancellor. On the commencement of the rebellion, in 1745, this prelate exerted himself most strenuously in defence of the religion he professed, and the monarch to

<sup>6</sup> Published in Nichols's *Bibliotheca Topographica Britannica*, vol. vi.

whom he had sworn allegiance. He was rewarded, in 1747, by translation to the see of Canterbury, and Dr. Matthew Hutton, bishop of Bangor, was appointed to this see; whence, upon the death of Archbishop Herring, he was translated to that of Canterbury. Dr. John Gilbert, bishop of Salisbury, was then promoted to York.<sup>7</sup> He was succeeded by the Hon. Robert Hay Drummond, who was also promoted from Salisbury. On his death, in 1776, William Markham, bishop of Chester, was advanced to the see of York,<sup>8</sup> over which he presided thirty-one years, universally beloved for his benevolent and amiable disposition. After having successively presided over the great seminaries of Westminster and Christchurch, his amiable character and extensive learning recommended him as worthy to direct the education of their Royal Highnesses the Prince Regent and the Duke of York; an event which led to that rank which he so honourably reached and so creditably filled. By his assistance the churches of York, Ripon, and Southwell were repaired, ornamented, and beautified. He died, November 3, 1807, in his eighty-ninth year, and was buried in the cloisters at Westminster Abbey.<sup>9</sup>

Upon the death of Archbishop Markham, the present noble prelate, Edward Venables Vernon, then bishop of Carlisle, was translated hither. His grace was born in 1757, educated at Westminster school, and afterwards removed to Christchurch, Oxford. He next became fellow of All Souls College, chaplain to the king, and prebendary of Gloucester, canon of Christchurch in 1785, and in 1791 bishop of Carlisle.

<sup>7</sup> See History, &c. of Salisbury Cathedral.

<sup>8</sup> This eminent prelate was a native of Ireland, and born in 1724. He became head master of Westminster school in 1753, and obtained the deanery of Rochester in 1765. In 1767, he was presented to the deanery of Christchurch. He was chaplain to King George II. and also to King George III. In 1771 he was advanced to the see of Chester, and in 1776 translated to the archbishopric of York, on the death of Dr. Drummond, and appointed lord high almoner to the king, and visitor of Queen's College, Oxford.

<sup>9</sup> Gentleman's Magazine, for November, 1807.

## DESCRIPTION OF, AND REFERENCES TO THE PLATES.

PLATE I. *Ground Plan of the Whole Church*, with references to the monuments, indications of groining, plans of some columns, to a large scale, and horizontal measurements of the edifice. The roman capitals, from A. to W. refer to different members and parts of the church; and the small letters to sites of monuments, &c. The three door-ways in the western front are pointed out A. B. C.; whilst D. D. shows the nave, E. E. the ailes, and E\*. E\*\*. the bases of the two towers:—F. north transept, with its two ailes I. and K.:—G. the south transept, with its ailes I. and K.:—the south aile to the choir is marked L. L., whilst M. M. shows the north aile:—N. the organ-screen:—O. the altar:—P. space behind the altar, sometimes called the Lady chapel:—Q. R. vestibule to the chapter house:—S. T. and U. vestries, formerly chapels:—V. consistory court:—W. record-room.

The figures I. II. III. IV. and V. in Plan, refer to corresponding figures at the sides, where the plans of the columns, &c. are defined more at large.

The small letters refer to the sites of the following tombs, &c.—a. Archbishop Grey:—b. Archbishop Kimeton:—c. Font:—d. Treasurer Haxley:—e. Archbishop Grenfeld:—f. Prince William de Hatfield's effigy, &c. an elevation of which is given in the centre compartment of Plate XXXIV:—g. door-way, near which is affixed the table of foundations, and the monument of Dean Higdon:—h. Sir Henry Bellasis:—j. Chancellor Swinburne:—k. Charles Howard, Earl of Carlisle:—l. the Hon. Henry Medley; Dr. John Dalby's monument; Sir George Saville's, Bart. monument:—m. Archbishop Sterne's monument:—n. Countess of Cumberland:—o\*. Archbishop Scrope's tomb:—o. Archbishop Rotheram:—p. Archbishop Frewen:—q. Archbishop Matthews:—r. Archbishop Sewal's tomb:—s. Archbishop Sharp; near it is a tomb to Dean Finch and his brother, the Rev. Edward Finch, residentiary:—t. Archbishop Bowet's splendid monument; near it is a tomb to the Hon. T. Watson Wentworth:—u. Archbishop Piers:—v. Wm. Wentworth, Earl of Stafford, near it a monument by R. Westmacott, R. A. to Wm. Burgh, LL.D.:—w. Archbishop Lamplugh, and near it a monument

to Archbishop Hutton:—x. Sir Wm. Gee:—y. Archbishop Dolben:—z. Jane Hodson; opposite to which is a large monument to Archbishop Savage.—1. south entrance door-way:—2. staircase to record-room:—3. door-way from north transept:—4. door-way from east aisle of the same:—5. door-way to vestibule of chapter-house:—6. door-way to chapter-house:—7. St. Peter's pump:—8. door-way to vestry.

PLATE II. Plan and capitals of columns in crypt. The letters A. B. C. D. E. F. and G. mutually refer to each other:—H. H. plans of columns in choir:—I. I. stairs from ailes to crypt:—K. a lavatory:—L. altar, &c.

PLATE III. View of the crypt, looking north, in the execution of which the draftsman has endeavoured to imitate the effect as well as the architecture. In the fore-ground is a stone with the word CIVITATI.

PLATE IV. shows part of the north aisle and clerestory of the nave;—the north side of the central tower;—the north transept;—the vestibule to the chapter-house;—and the chapter-house.

PLATE V. displays the chapter-house, from the north east;—the centre tower;—the north small transept, and part of the north side of the choir.

PLATE VI. View of the east end, from an imaginary station. See p. 44.

PLATE VII. View of the whole church, also taken from an imaginary station, at some distance from the south-east angle. It represents the east end, in perspective;—the whole south side of the choir, with the small transept, and the vestries;—the east and south sides of the south transept;—two sides of the centre tower;—and the two western towers.

PLATE VIII. shows the chief elevation of the south transept, with the character and details of its buttresses, door-way, windows, pinnacles, &c. also the small transept, and parts of the south side of the choir. The perspective of the circular window, in this view, has been censured as inaccurately drawn;—I own it is rather unpleasing to the eye; but the very skilful artist who drew it, avers that he has delineated the leading lines by perspective rules; and that he can vouch for their accuracy.

PLATE IX. displays the splendid circular, or wheel window, with its members and ornamental mouldings, more at large. The raking moulding of the pediment is adorned with two different ornaments; and the small



triangular window in the centre, as well as the niches in the spandrils, are charged with an ornament which was very commonly used in the architecture of the early part of the thirteenth century; in the back ground of the gable is seen part of the tower.

PLATE X. View of the splendid west front, which has been noticed, p. 39.

PLATE XI. View of the great western door-way, with the niches at the sides, and above it; also a view into the nave, already noticed, p. 40.

PLATE XII. has been described, p. 37.

PLATE XIII. View of part of the north transept, looking across under the lantern to the south transept. Although much labour and skill has been employed on this plate, it is not successful. From a peculiar quality of copper, or ingredient in its composition, the engraver found it impossible to produce those nice gradations and tones of colour, which were requisite to give a pleasing variety and effect to the view. From this specimen, and the view of the crypt, it may be inferred, that it is not judicious to attempt dark effects in representing interiors of buildings.

PLATE XIV. *Elevation* of vestibule to chapter-house;—of the west side of the north transept, with half of the west face of the centre tower;—and *section* of the north aisle and north walls of the nave, and of the nave; also elevation of the eastern side of the south transept, with sections of the south wall of the centre tower and roof, and south end of the south transept. The architect will readily understand and appreciate this mode of dissecting a building, and well knows that it is the only satisfactory way of showing the true forms and proportions of arches, columns, windows, &c. Indeed such engravings render description almost unnecessary, and when studied and fully appreciated by antiquaries, will prevent much futile and irrelevant disputation about the forms of pointed, semicircular, and other arches. The letters refer as follows:—a. three different windows, with intermediate buttresses of the vestibule to the chapter-house:—b. side aisle and clerestory of the north transept:—c. entrance door-way, with buttress of the aisle built over it:—d. north aisle of nave, with view into the aisle of the choir:—e. and g. great piers of tower:—f. organ-screen, with organ; beyond which is shown the fine east window:—h. stone screen, with door-way to the south aisle of the choir:—i. arch, now closed

up, to serve as a buttress to the tower:—k. Archbishop Grey's Monument:—  
l. section of south porch, with the walls and windows above.

PLATE XV. contains an elevation of one compartment of the *south transept*, exterior and interior.

PLATE XVI. View of the *nave*, looking east, shows the style and character of this portion of the cathedral. A very slight effect of light and shade has been designedly given to this plate, and, I hope, to the satisfaction of the judicious critic.

PLATE XVII. has been described in p. 59.

PLATE XVIII. An elevation, interior and exterior, of one compartment of the *nave*, in which the beautiful parapets are shown as nearly perfect.

PLATE XIX. *West end*. The architectural and decorated character of this splendid example of ecclesiastical architecture, is carefully and accurately delineated in this plate; and it may be confidently said, that it has never before been faithfully displayed to the public. It is a truly exquisite and interesting specimen of this decorated style, and therefore deserving not only of minute representation, but diligent study and admiration. The plan shows the forms and proportion of the buttresses, door-ways, windows, and clustered columns; the panelling of the interior walls, the niches in the buttresses, the steps, and the disposition of the groining of the nave:—a. stair-case at south-west angle:—b. door-way to the south aisle:—c. centre door-way:—d. door-way to north aisle:—e. stair-case:—f. stair-case, cut in a buttress on the north side, and which appears to have belonged to an extraneous building.

PLATE XX. details:—A. a statue with pedestal and canopy:—two shields of arms, and fragments of two statues over a door, from the north aisle of nave:—B. C. sculpture over the doors at the west end, interior:—D. and E. fragments of sculpture in niches, at the west end:—F. a bracket.

PLATE XXI. View in the *north aisle of the nave*, looking west, showing the style of the panelling, &c. beneath the windows; also the door-way and window at the west end of the aisle. On the right hand is the niche containing the tomb, said to enclose the remains of Archbishop Roger.

PLATE XXII. Perspective elevation of the door-way in the *organ-screen*, with the effigies of King John and Henry III. See p. 50.

PLATE XXIII. A view of the *choir*, looking east, displays the style of architecture and the stall-work of this very splendid part of the cathedral. As this view embraces such a profusion of ornaments, it has been deemed most advisable to leave the plate in outline, rather than attempt to give effect by covering over any parts.

PLATE XXIV. Elevation of one compartment of the *choir*, or rather south side of the east end.

PLATE XXV. Elevation and section of the centre part of the *east end*, showing the mullions and ramifications of the great window, the niches beneath, and at the sides, with indications of the subjects in the glass.

PLATE XXVI. View of Archbishop *Bowel's* elegant *monument*, looking north-west. See p. 60.

PLATE XXVII. Elevation of the door-way to the *chapter-house*, with one door open, to show part of the stalls and window within, and the other door closed to represent the richly wrought iron-work.

PLATE XXVIII. Elevation and section of the end of the north transept, with plan. See p. 44.

PLATE XXIX. View of Archbishop *Savage's Monument*. See p. 60.

PLATE XXXI. Capitals and pendants in the *chapter-house*. See p. 56.

PLATE XXXII. Windows in the *chapter-house*, No. 1; and in the *vestibule*, No. 2; with plans of each, No. 1. A:—plan of pier, with a passage behind it, B:—principal mullion, c.; the plans of which are drawn more at large at A. B. and c. at the upper part of No. 2. At E. is shown a plan of three of the niches, with their detached columns of marble, and groining beneath the canopies. The windows, F. G. No. 2, show singular varieties of the forms of the arch, and tracery:—D. plan of pier.

PLATE XXXIII. *Architectural details* from different parts of the building; the names of which are inscribed to each.

PLATE XXXIV. Elevation of a *stall* in the choir:—of a compartment in the north aisle of the choir, at f. in the ground plan:—and of one compartment of the altar-screen.

PLATE XXXVI. Effigies of Archbishop Grey, A. See p. 59:—of Savage, B. See p. 60:—and of Mauley. See p. 61.

## APPENDIX

### OF DOCUMENTS RELATING TO THE ERECTION OF YORK CATHEDRAL, FROM THE CHAPTER ARCHIVES.

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#### I.

In the Register of Archbishop Walter Grey, called *Rotulus Major*, is an imperfect instrument, dated at "Sireburn, V. Kal. Augusti Anno XI." (1227) by which the Archbishop requires the clergy of the diocese to contribute towards the expenses of building the church, and exhorts the laity to assist in the same contribution. Adam, a priest, is mentioned as the Archbishop's proctor on this occasion, who was to give all explanations requisite on the subject of a relaxation, or indulgence of XL. days, but which is obscurely alluded to in the document.

#### II.

An Act of the Chapter, dated February 13, 1361, recites the imposition of a tax of the twentieth part of all ecclesiastical revenues, &c. for the necessary reparation and restoration of "immense defects" in the choir, &c.

#### III.

A Record in *Registrum Admissionum*, &c. "ab anno 1352, ad annum 1426," recites the indulgences granted by Innocent VI.<sup>1</sup> and a further relaxation granted by Urban V. of one year to all true penitents who assisted in building the Choir.

#### IV.

By an Indenture, dated July 20, 1361, Archbishop John Thoresby, and the Dean and Chapter, agree to demolish the remains of the archiepiscopal mansion at Shireburn, and to use the stone in the erection of the Choir.

#### V.

##### AGREEMENT WITH A PLUMBER.

Hec Indentura testatur, quod *Johannes Plomer* de Blaykestret operabitur in opera Plumbarii, propriis suis manibus & non per substitam personam, in coopertura Ecclesie beati Petri Ebor. Campanilis Berefriidi, Chori, Capituli & Pinniculorum sive Turrium ejusdem ecclesie, quociuscumque quecumque de cetero necesse fuerit aut defectus apparuerit in eisdem, aut aliqua parte ipsarum, & per Magistrum Fabrice ejusdem ecclesie aut alium ex parte sua fuerit requisitus; capiendo ebdomada qualibet qua in opere predicto laboraverit a dicto Magistro operis, duos solidos sex denarios argenti pro stipendio, et pro labore suo, sine aliquo alio amplius exigendo,

<sup>1</sup> These indulgences were for two years, and two terms of forty days each (*duas quadragenas*). The latter are erroneously mentioned in Drake's Eboracum, as *two quarters of a year*; and the mistake has been inadvertently followed in page 31 of this work.



nisi forsā Domini de Capitulo predicto considerata operis sui quantitate, uberiorem remunerationem sibi de gracia facere voluerint. et si dictus Johannes per diettas vel vices in opere predicto laboraverit, recipiet pro dieta secundum ratam sive porcionem summe predictę taliter limitate nec amplius. idem Johannes quocumque anni tempore poterit vindicare sic tamen aliquo tempore anni intermedio fabrica predicta ejus labore vel emendacione non indigeat, petita prius licentia a Capitulo sive Magistro operis & obtenta, licite poterit alibi operari & commodum suum facere prout sibi videbitur expedire. Ita tamen quod ad reparacionem & emendacionem dicte fabrice statim & sine difficultate redeat qu . . . cumque opus eo fuerit et per Magistrum operis sicut premittitur fuerit requisitus. Supradictum eciam opus quocienscumque necesse fuerit bene et fideliter et absque omni dolo et fraude faciet diligenter et expediet ac Plumbum et Stannum ecclesie & quicquid ad opus predictum pertinuerit, confirmabit & non alibi quam in ipso opere vel idem illud aliquo tempore distribuet . . . nec expendet. Dated 1367.

## VI.

## ANOTHER AGREEMENT WITH A PLUMBER.

Hec Indentura facta inter venerabilem Capitulum Ebor. [Decno ejusdem in remotis agente, ex una parte], & *Johannem filium Ade le Plummer de Bevertaco* ex altera parte, testatur: quod idem Capitulum retinuerint dictum Johannem ad serviendum ecclesie Ebor. in officio plumbarii ad terminum vite sue, in forma que sequitur. Primo quod idem Johannes teneatur ad cooperiendum Ecclesiam predictam, ac Berefridum & Domum Capitularem ejusdem, in coopertura plumbi; ac defectus ibidem contingentes congrue emendare, quocienscumque opus fuerit. Et habebit dictus Johannes pro quolibet fother plumbi, continente centum & quater viginti petras de novo fundendum; et in coopertura dicte Ecclesie, seu Berefridi, & Domus Capitularis, debite apponendam, septem solidos sex denarios, per manus Magistri fabrice, qui pro tempore fuerit. Item habebit pro qualibet roda cooperienda supra dictis Ecclesia, Berefrida, et Domo Capitulari, continente viginti pedes mensurandas per ulnam usuaalem in longitudine & latitudine amovenda & de novo supra eandem Ecclesiam sive Berefridum & Domum Capitularem septem solidos sex denarios. Et cum contingit quod plumbum de novo operatus fuerit ad cooperiendum campanile dicte ecclesie vel illam partem Berefridi vocatam Broche, tunc percipiet pro singulis fother & rodīs secundum formam predictam operandis, tresdecim solidos & quatuor denarios.—Dated at York, 1370.

## VII.

## ORDERS FOR THE REGULATION OF THE MASON'S WORK, &amp;c.

Itte es ordayned by ye Chapitre of ye Kirk of Saint Petyr of York yat all ye Masonnes y<sup>t</sup> sall<sup>1</sup> wyrke till<sup>2</sup> ye werke of ye same Kyrk of Saynte Petyr, sall fra Mighelmesse-day untill ye firste sonday of lentyn be ilk a day atte morne atte yaire werk in ye loge yat es ordayned to ye masonnes at wyrke inwith<sup>3</sup> ye close bysyde ye forsayde Kyrk als<sup>4</sup> arly als yai may see skilfully by day lyghte for till wyrke. and yai sall stande yar trewly wyrkande atte yaire werke all ye day aftyr als lang als yai may se skilfully for till<sup>5</sup> wyrke yf yt be alle werkday outhel elles till itte be hegh none smytyn by ye clocke. When halyday falles atte none sauf y<sup>t</sup> inwith y<sup>t</sup> forsayde tyme bytwyn Mighelmes & Lentyn, and in all other tyme of ye yer yai may dyne before none yf yai wille, and als wa ette atte none Whar yame likes swa y<sup>t</sup> yai sall noghte dwell<sup>6</sup> fra yair werk in ye forsayde loge na tyme of ye yer in dyner tyme, bota swa schort tyme yat na skilfulman

<sup>1</sup> Shall. <sup>2</sup> At. <sup>3</sup> Within. <sup>4</sup> As. <sup>5</sup> To. Till is yet used in this sense in the North. <sup>6</sup> Absent themselves.

sall fynde defaute in yaire dwellyng, and in tyme of mete atte none yai sall na tyme of ye yer dwell fra ye loges ne fra yaire Werke forsayde ovyr ye space of ye tyme of an houre. And aftyr None yai may drynk in ye loge, ande for yaire drynkyng tyme bytwyn Mighelmes & Lentyn yai sall noghte cese no lefe yaire werk passand ye tyme of half a Mileway.<sup>7</sup> Ande fra ye firste Sunday of Lentyn untill Mighelmesse yai sall be in ye forsayde loge atte yaire werke atte ye son risyng, ande stande yare trewly ande bysily wyrkande upon ye forsayde werke of ye Kirk all ye day untill itte be namare space yan tyme of a mileway before ye sone sette yf itte be werkday, outhel elles untill tyme of none, als itte es sayde byfore; saf y yai sall bytwix ye firste sonday of Lentyne ande Mighelmes, dyne and ette als es byfore sayde, ande slepe ande drynke aftyr none in ye forsayde loge, ande yai sall noghte cese no lefe yair werke in slepyng tyme passande ye tyme of a mileway, no in drynkyng tyme aftyr none passande ye tyme of a mileway. Ande yai sall noghte slepe aftyrenone na tyme botte bytwene saynte Elennes and Lammes, And yf any mane dwell fra ye loge and fraye werk forsayde outhel make defaute any tyme of ye yer agayne yis forsayde ordinance, he sall be chastyde<sup>8</sup> with abatying of his payment atte ye lokyng ande devys of ye Maistyr Masonn. And all yer tymes ande houres sall by reweled<sup>9</sup> bi a bell ordayned yarefore. Ande als wa it es ordayned y<sup>t</sup> na masonn sall be receavyde atte wyrke to ye werk of ye forsayde kyrke bot he be first provede a weke or mare upon his wele wyrkyng, and aftyr y<sup>t</sup> he es foundyn souffissant of his werke be receavyde of ye comune assente of ye Mayster & ye kepers of ye werk, ande of ye maystyr masonn, & swere apon ye boke y<sup>t</sup> he sall trewly ande bysily at his power for, oute any maner gylyry<sup>10</sup> fayntys<sup>11</sup> outhel desayte, hald and kepe haly all ye poyntes of yis forsayde ordinance in all thynges y<sup>t</sup> hym touches or may touches, fra tyme y<sup>t</sup> he be receavyde till<sup>12</sup> ye forsayde werke als lang als he sall dwell masonn hyryd atte wyrk, till<sup>13</sup> y<sup>t</sup> forsayde werke of ye kyrk of saint Petyr, And noght ga away fra y<sup>t</sup> forsayde werke bote<sup>14</sup> ye maystys gyf hym lefe, atte parte fra y<sup>t</sup> forsayde werk [botte ye maystys gyf hym lefe atte parte fra y<sup>t</sup> same werk<sup>15</sup>,] And wha sum evyr cum agayne<sup>16</sup> yis ordinance ande brek itte agayn<sup>16</sup> ye will o ye forsayde Chapitre have he goddes malyson<sup>17</sup> and saynt Petyrs. [A<sup>o</sup> Dni, 1371.]

## VIII.

By an Indenture, dated A.D. 1338, Robert, a glazier, contracted with Thomas Boneston, Custos of the fabric of the church, to glaze and paint the great western window; the glazier to find the glass, and to be paid at the rate of sixpence per foot, for plain, and twelpence for coloured glass. These particulars are given in Torre's MSS.; but the original document, although referred to, cannot now be found.

## IX.

By an Indenture, dated the 10th day of August, 1405, the substance of which is preserved in Torre's MSS. John Thornton, of Coventry, glazier, contracted with the Dean and Chapter for glazing and painting the *great eastern window*; the painting to be executed with his own hands; and the work to be finished in three years; for which he was to receive four shillings per week, and one hundred shillings at the end of each of the three years: and if he performed the work to the satisfaction of his employers, he was to receive the further sum of ten pounds, in silver.

<sup>7</sup> The time supposed to be necessary to walk a mile in, perhaps twenty minutes. <sup>8</sup> Chastised. <sup>9</sup> Ruled.

<sup>10</sup> Guile; this old word is still familiar in many parts of the country.

<sup>11</sup> Feints. <sup>12</sup> Deccit.

<sup>13</sup> To, as above. <sup>14</sup> Unless. <sup>15</sup> Repeated by mistake of the copyist. <sup>16</sup> Against; the old word is yet used.

<sup>17</sup> Malediction.

## A

## TABLE OF FOUNDERS AND BENEFACTORS.

DRAWN UP

BY THE REV. T. GALE, S. T. P. DEAN OF YORK,

AND AFFIXED AT HIS EXPENSE IN THE NORTH AILE OF THE CHOIR.

ANNO DOM. MDCXCIX.

ECCLESIE EBORACENSIS GRATITUDO.

## FUNDATORES.

Anno Dom.

- DCXXVII. .... Edwynus, Northumbrorum rex, primus fundator.  
 DCXXXII. .... Oswaldus, Northumbrorum rex, secundus fundator.  
 DCLXVI. .... Wilfridus, Ebor. Archiep. tertius fundator.  
 DCCLXII. .... Albertus, Ebor. Archiep. quartus fundator, primus bibliothecam condidit.  
 MLXVIII. .... Thomas, Ebor. Archiep. quintus fundator.

## REPARATORES.

- MCLXXI. .... Rogerus, Ebor. Archiep. chorum novum ædificavit.  
 MCCXXVII. .... Walterus Gray, Ebor. Archiep. multum promovit fabricam.  
 MCCL. .... Johannes Romanus, partem chori borealem et campanile in medio ædificavit.  
 MCCXCI. .... Johan. Romanus Ebor. Archiep. navem ecclesiæ inchoavit.  
 MCCCXXX. .... Will. de Melton, Ebor. Archiep. navem ecclesiæ consummavit.  
 MCCCLXII. .... Johan. Thursby, inchoavit novum opus chori.  
 MCCCLXX. .... Walterus Skirlaw, Præbendarius de Fenton in hac ecclesia, postea episcopus  
 Dunelm. campanile ædificavit.

## BENEFACTORES.

- Decanus et capitulum, variis temporibus.  
 Robertus Vavasor, miles.  
 Incertis temporibus. { Will. de Perci, miles.  
 { Will. de Aguilhon.  
 { Will. Fitz-Alice.  
 { Richardus de Dalton.  
 MDCXXIX. .... Francisca Matthews, uxor T. Matthews Archiep. Ebor.  
 MDCXXXIII. .... Carolus I. rex Angliæ.  
 MDCXXXVIII. .. Arthurus Ingram, baronettus.  
 MDCLXXIII. .... Maria, Domina Beaumont.  
 MDCLXXXIII. .. Ricardus Sterne, Archiep. Ebor.  
 MDCLXXXVI. .. Thomas Cracroft, S. T. P.  
 MDCLXXXVI. .. Johannes Dolben, Archiep. Ebor.  
 MDCXCI. .... Thomas Lamplugh, Archiep. Ebor.  
 MDCXCV. .... Thomas, Comes Fauconberg.  
 MDCXCV. .... Williel. Comes Strafford, mille libras legavit.

# A CHRONOLOGICAL LIST OF THE ARCHBISHOPS OF YORK,

WITH

## CONTEMPORARY KINGS OF ENGLAND, AND POPES.

No.	ARCHBISHOPS.	Consecrated or Enthroned	Died or Translated	Buried at	Kings.	Popes.
ANGLO-SAXON DYNASTY.						
		From .....	To .....		OF NORTHUMBRIA.	
1	Paulinus .....	July 21, 625	{ Rochester .... 631 } { Died ..Oct.10, 644 }	Rochester .....	Edwin.....	Boniface V.
	[See vacant 34 years.]					
2	Ceadda .....	664	{ Lichfield ..... 669 } { Died.. March 2, 672 }	Lichfield.....	Oswyn .....	Vitalian.
3	Wilfrid .....	669	Retired ..... 678	—————	Alcfrid .....	—————
4	Bosa .....	678	Retired ..... 685	—————	Egfrid.....	Adeodatus.
	Wilfrid restored .....	686	{ Expelled ..... 698 } { Died ..... 709 }	Ripon .....	Alefrid .....	John V.
	Bosa restored.....	691	{ Died ..... 705 } { Retired ..... 718 } { Died.... May 7, 721 }	York .....	—————	Sergius I.
5	John (St. John of Beverley) .....	705		Beverley.....	Osred .....	John VI.
6	Wilfrid II. ....	718	..... 731	—————	Osric II.....	Gregory II.
7	Egbert.....	731	..... Nov. 19, 766	York .....	Cœlwulph .....	Gregory III.
8	Cœna, Albert, or Adelbert .....	April 24, 767	..... 781	Chester .....	Ethelwuld .....	Paul I.
9	Eanbald .....	780	..... 796	York .....	Edelrid .....	Adrian.
10	Eanbald II. ....	Nov. 19, 797	—————	—————	Alred .....	Leo III.
OF ENGLAND.						
11	Wulsius .....	—————	..... 832	—————	Egbert.....	Paschal I.
12	Wimund .....	832	..... 854	—————	Egbert, Ethelwulph ....	Gregory IV.
13	Wilfere .....	854	..... 892	—————	{ Ethelbald, Ethelbert, } { Ethelred, Alfred .. }	Leo IV.
14	Ethelbald .....	895	—————	—————	Alfred .....	Formosus.
15	Redward, or Lodeward ..	921	—————	—————	Edward the Elder.....	John X.
16	Wulstan .....	941	..... Dec. 26, 955	Oundle .....	{ Athelstan .....	{ Stephen IX.
17	Oscytell .....	955	..... 971	—————	{ Edmund I Edred.. }	
18	Athelwald .....	971	Resigned..... 971	—————	Edwy, Edgar.....	Agapetus II.
19	Oswald .....	{ Worcester, } { in commendam }	971 .....	Worcester .....	Edw. Mart. Ethelred II.	John XIII.
20	Aldulfe .....	Ditto .....	993 .....	Worcester .....	Ethelred II. ....	John XV.
21	Wulstan II. ....	Ditto .....	1003 .....	Ely .....	{ Ethelred II. Sweyn, } { Edmund Irouside .. }	Silvester II.
22	Alfric Puttoc .....	..... 1023	..... 1050	Peterborough....	{ Canute .....	
23	Kinsius .....	..... 1050	..... Dec. 22, 1060	Peterborough....	{ Canute, Harold I.. }	Benedict VIII.
24	Aldred .....	..... Worcester, 1061	..... Sept. 11, 1069	York .....	Hardicanute .....	
					Edward Confessor ...	Leo IX.
					{ Edward Confessor, } { Harold II. Wm. I.. }	Alexander II.



No.	ARCHBISHOPS.	Consecrated or Enthroned	Died or Translated	Buried at	Kings.	Popes.
		From .....	To .....			
ANGLO-NORMAN DYNASTY.						
25	Thomas .....	.....1070	..... Nov. 18, 1100	York .....	William I. and II.....	Alexander II.
26	Gerard .....	Hereford, 1100	..... May 21, 1108	York .....	Henry I. ....	Paschal II.
27	Thomas II.....	London,elected June,1109	..... Feb 19, 1114-5	York .....	Henry I. ....	Paschal II.
28	Thurstan.....	.....Oct. 19, 1119	{ Resigned, Jan.21,1139 } Died, Feb.5, 1139-40	Pontefract .....	Henry I. Stephen .....	Calixtus II.
29	William .....	.....1144	Deprived .....	.....	.....	Lucius II.
30	Henry Murdac .....	.....1148	..... Oct 14, 1153	York .....	Stephen .....	Eugenius III.
	William, St. ....	Restored .....	..... June 4, 1154	York .....	Stephen .....	Anastasius IV.
SAXON LINE RESTORED.						
31	Roger .....	..... Oct. 10, 1154	.....Nov. 22, 1181	York .....	Henry II. ....	Adrian IV.
	[Vacant 10 years.]					
32	Geoffry Plantagenet .....	Lincoln ..Aug. 18, 1191	..... Dec. 18, 1212	.....	Henry II. Rich. I. John	Clement III.
	[Vacant 4 years.]					
33	Walter Gray .....	Worcester, Nov. 11, 1215	..... May 1, 1255	York .....	John, Henry III. ....	Innocent III.
34	Sewal de Bovil .....	.....July 23, 1256	..... May 10, 1258	York .....	Henry III. ....	Alexander IV.
35	Godfrey de Kinton .....	..... Sept. 23, 1258	..... Jan. 12, 1264	York .....	Henry III. ....	Alexander IV.
36	Walter Giffard .....	Bath&Wells,Oct.15,1265	..... April 25, 1279	York .....	Henry III. Edward I. ....	Clement IV.
37	William Wickwane .....	..... Sept. 19, 1279	.....Aug. 26, 1285	Pontiniac .....	Edward I. ....	Nicholas III.
38	John le Romaine .....	..... Feb. 10, 1286	..... March 11, 1295-6	York .....	Edward I. ....	Honorius IV.
39	Henry de Newarke .....	..... June 24, 1298	.....Aug. 15, 1299	York .....	Edward I. ....	Boniface VIII.
40	Thomas de Corbrige .....	..... Feb. 28, 1299	..... Sept. 22, 1303	Southwell .....	Edward I. ....	Boniface VIII.
41	William de Grenefeld .....	..... Jan. 30, 1305	..... Dec. 16, 1315	York M. ....	Edward I. and II.....	Clement V.
42	William de Melton .....	..... Sept. 25, 1317	..... April 5, 1340	York .....	Edward II. and III.....	John XXII.
LANCASTRIAN LINE.						
43	William de la Zouch .....	..... July 6, 1342	.....July 19, 1352	York .....	Edward III. ....	Benedict XII.
44	John Thoresby, or Thuresby	Worcester, Sept. 8, 1354	..... Nov. 6, 1373	York .....	Edward III. ....	Innocent VI.
45	Alexander Neville .....	.....Dec. 18, 1374	{ St. Andrews ..1388 } { Died ....May, 1392 }	Lovaine .....	Edward III. Richard II.	Gregory XI.
46	Thomas Arundell .....	Ely ....March 25, 1389	Canterbury.....1396	.....	Richard II.....	Boniface IX.
47	Robert Waldby .....	{ Chichester, } temp. rest. { Jan.13,1397	..... May 29, 1398	Westminster ....	Richard II.....	Boniface IX.
48	Richard Scrope .....	Lichfield ..July 6, 1398	..... June 8, 1405	York .....	Richard II. Henry IV...	Boniface IX.
49	Henry Bowett .....	Bath&Wells, Dec.9, 1408	.....Oct. 20, 1423	York M. ....	Henry IV. and V.....	Gregory XII.
50	John Kemp .....	London ....April, 1426	Canterbury.....1451	Canterbury.....	Henry V. and VI. ....	Martin V.
HOUSE OF YORK.						
51	William Boothe.....	Lichfield ..Sept. 4, 1453	.....Sept.20, 1464	Southwell .....	Henry VI. Edw. IV.....	Nicholas V.
52	George Neville .....	Exeter .....	..... June 8, 1476	York .....	Edward IV. ....	Paul II.
53	Laurence Booth .....	Durham....Sept 8, 1476	..... May 19, 1480	Southwell .....	Edward IV. ....	Sixtus IV.
54	Thomas Scot de Rotheram.	Lincoln....Sept. 3, 1480	.....May 29, 1500	York .....	{ Edward IV. and V. } { Rich III. Henry VII. }	Sixtus IV.
HOUSE OF TUDOR.						
55	Thomas Savage.....	London ..April 12, 1501	..... Sept. 2, 1507	York .....	Henry VII. ....	Alexander VI.
56	Christopher Baynbrigge ..	Durham ..Sept. 12, 1508	..... July 14, 1514	Rome .....	Henry VII. and VIII..	Julius II.
57	Thomas Wolsey.....	Lincoln....Aug. 5, 1514	..... Nov. 29, 1530	Leicester.....	Henry VIII. ....	Leo X.
58	Edward Lee .....	.....Dec. 10, 1531	..... Sept. 13, 1544	York .....	Henry VIII. ....	Clement VII.
59	Robert Holgate.....	Llandaff, Jan. 16, 1544-5	Deprived.....1553	.....	{ Henry VIII. .... } { Edward VI. Mary.. }	Paul III.

No.	ARCHBISHOPS.	Consecrated or Enthroned	Died or Translated	Buried at	Kings.
		From .....	To .....		
60	Nicholas Heath .....	Worcester, Feb. 19, 1555-6	{ Deprived.....1558 } { Died .....1579 }	Cobham .....	Mary, Elizabeth.
61	Thomas Young .....	St. David's, Feb. 25, 1560-1	..... June 26, 1568	York .....	Elizabeth.
62	Edmund Grindall .....	London.... June 9, 1570	{ Cantb. Feb. 24, 1575-6 } { Died .. July 6, 1583 }	Croydon .....	Elizabeth.
63	Edwin Sandys .....	London... Jan. 25, 1576-7	..... Aug. 8, 1588	Southwell .....	Elizabeth.
64	John Piers .....	Salisbury, Feb. 27, 1558-9	..... Sept. 28, 1594	York .....	Elizabeth.
65	Matthew Hutton .....	Durham, March 24, 1594-5	..... Jan. 15, 1605-6	York .....	Elizabeth, James I.
HOUSE OF STUART.					
66	Tobias Matthew .....	Durham... Sept. 11, 1606	..... March 29, 1628	York .....	James I. Charles I.
67	George Montaigne .....	Durham .. Oct. 24, 1628	..... Nov. 6, 1628	Cawood .....	Charles I.
68	Samuel Harsnett .....	Norwich... April 23, 1629	..... May 18, 1631	Chigwell .....	Charles I.
69	Richard Neill .....	Winchester, Apr. 16, 1632	..... Oct. 31, 1640	York .....	Charles I.
70	John Williams .....	Lincoln .. June 27, 1642	..... March 25, 1650	Llandegay .....	Charles I.
	[Vacant 10 years.]				
71	Accepted Frewen .....	Lichfield .. Oct. 11, 1660	..... March 28, 1664	York .....	Charles II.
72	Richard Sterne .....	Carlisle .. June 10, 1664	..... June 18, 1683	York .....	Charles II.
73	John Delben .....	Rochester. Aug. 23, 1683	..... April 11, 1686	York .....	Charles II. James II.
74	Thomas Lamplugh ....	Exeter.... Dec. 19, 1688	..... May 5, 1691	York .....	William and Mary.
75	John Sharp .....	..... July 16, 1691	..... Feb. 2, 1713-4	York .....	William and Mary, Anne.
HOUSE OF BRUNSWICK.					
76	Sir William Dawes ....	Chester, March 24, 1713-4	..... April 30, 1724	Cambridge .....	George I.
77	Lancelot Blackburn ....	Exeter .... Dec. 10, 1724	..... 1743	{ St. Margaret's } { Westminster }	George I. and II.
78	Thomas Herring .....	Bangor .. April 28, 1743	{ Canterbury....1747 } { Died, March 13, 1757 }	Croydon .....	George II.
79	Matthew Hutton .....	Bangor.... Dec. 29, 1747	{ Canterbury....1757 } { Died, March 19, 1758 }	.....	George II.
80	John Gilbert .....	Salisbury.. May 28, 1757	..... 1761	.....	George II. and III.
81	Robert Hay Drummond ..	Salisbury.. Nov. 11, 1761	..... Dec. 10, 1776	Bishopsthorpe ..	George III.
82	William Markham .....	Chester.... Jan. 28, 1777	..... Nov. 3, 1807	Westminster ....	George III.
83	Edward Venables Vernon	Carlisle.... Jan. 21, 1808	.....	.....	

# CHRONOLOGICAL LIST OF DEANS OF YORK.

This Catalogue, which differs in several particulars from those printed by Le Neve and Willis, has been taken from Torre's list, which is copied by Drake, as being the most authentic.—Many of the Deans were men of rank in their respective times, and from the York Deanery were advanced to some of the first places in church and state.

No.	DEANS.	Appointed.	Died, or removed.	No.	DEANS.	Appointed.	Died, or Removed.
1	Hugh .....	Temp. W. II...	.....	37	Robert Gilbert, S.T.P....	.....1426	Bishop of London . 1437
2	William de St. Barbara ..	Temp. K. Step. <sup>1</sup>	Bishop of Durham 1142	38	Wm. Felter, Dec. Dr. ....	.....1437	..... Died
3	Robert de Gant .....	.....1144	.....	39	Richard Andrews, <sup>5</sup> LL.D. ....	.....1454	..... Resigned 1477
4	Robert Botevillin .....	.....	..... Died 1186	40	Robert Bothe, LL.D. ....	.....1477	..... Died
5	Hubert Walter .....	.....1186	Bishop of Salisbury 1189	41	{ Christopher Urswyk, }	.....1488	..... Resigned 1494
6	Henry Marshall .....	.....1189	Bishop of Exeter .. 1191	42	{ Dec. Dr. .... }	.....	.....
7	Simon de Apulia .....	.....1191	Bishop of Exeter .. 1214	43	Wm. Sheffield, <sup>6</sup> Dec. Dr. ....	.....1494	..... Died
8	Hamo .....	.....1214	.....	44	Geffrey Blythe, S.T.B....	.....1496	Bishop of Lichfield 1503
9	Roger de Insula.....	.....12—	.....	45	Christ. Baynbrigge, LL.D. ....	.....1503	{ Bp. of Durham.. 1507
10	Geoffry de Norwyck.....	.....1235	.....	46	James Harrington.....	.....1507	{ Archbp. of York 1508
11	Fulk Bassett .....	.....1240	Bishop of London . 1244	47	Thomas Wolsey .....	.....1512	{ Bishop of Lincoln 1513
12	William .....	.....1244	.....	48	John Young <sup>7</sup> .....	.....1514	{ Archbp. of York 1514
13	Walter de Kyrkham.....	.....124—	.....	49	Brian Higden, <sup>8</sup> LL.D. ....	.....1516	..... Died 1516
14	Sewal de Bovil .....	.....125—	Archbishop of York 1256	50	Richard Layton, LL.D. ....	.....1539	..... Died 1539
15	{ Godfrey de Ludham (or )	.....1256	Archbishop of York 1258	51	Nicholas Wotton, <sup>9</sup> L.D. ..	.....1544	..... Died 1544
16	{ Keynton). .... }	.....	.....	52	Matthew Hutton, S.T.B....	.....1567	..... Died 1567
17	Roger de Holdernes .....	.....1258	.....	53	George Meriton, <sup>10</sup> S.T.P... ..	.....1617	{ Bp. of Durham.. 1589
18	William de Langueton <sup>2</sup> ..	.....126—	..... Died 1279	54	John Scott, <sup>11</sup> S.T.P. ....	.....1624	{ Archbp. of York 1594
19	Robert de Scardeburgh ..	.....1279	..... Died 1290	55	Richard Marsh .....	.....1660	..... Died 1663
20	Henry de Newark .....	.....1290	Archbishop .....	56	William Sancroft .....	.....1663	{ Dean of St Paul's,
21	William de Hamelton <sup>3</sup> ....	.....1298	..... Died 1314	57	Robert Hitch, S.T.P. ....	.....1664	{ London .....
22	Reginald de Gote Cardinalis	.....1309	..... Died 1310	58	Tobias Wickham, <sup>12</sup> S.T.P. ....	.....1676	..... Died 1676
23	William de Pykering .....	.....1310	..... Died 1312	59	Thomas Gate, <sup>13</sup> S.T.P. ....	.....1697	..... Died 1697
24	Robt. de Pykerings, P.C.L.	.....1312	.....	60	Henry Finch, A.M. ....	.....1702	..... Died 1702
25	William de Colby .....	.....1332	.....	61	Rich. Osbaldeston, S.T.P. ....	.....1728	..... Died 1728
26	William de la Zouch.....	.....1333	Archbishop .....	62	John Fountayne .....	.....1747	..... Died 1747
27	Philip de Weston .....	.....1347	.....	63	George Markham .....	.....1802	.....
28	Tailierand, Bp. of Albanen .	.....135—	..... Died				
29	John Anglicus, Cardinalis	.....1366	..... Deprived				
30	Adam Easton, Cardinalis ..	.....1381	..... Deprived				
31	Edmd. de Strafford, LL.D.	.....1385	.....				
32	Roger Walden .....	.....139—	Archb. of Canterb 1398				
33	Richard Clifford, Bac. Leg.	.....1398	Bp. of Worcester .. 1401				
34	Thomas Langley <sup>4</sup> .....	.....1401	Bishop of Durham . 1406				
35	John Prophete .....	.....1407	..... Died				
36	Thomas Polton .....	.....1416	.....				
37	William Grey, LL.D. ....	.....1421	Bishop of London . 1426				

1 Or as John, Prior of Hagustald, says, 1144.

2 His tomb inlaid with brass and gilt was destroyed in the Rebellion.

3 Jan. 16, 1305, 32d Edw. I. this William de Hamelton had the great seal delivered to him as Lord Chancellor of England.—Torre, p. 555.

4 In the year 1405 he was constituted Lord High Chancellor of England.—Drake, p. 564.

5 Buried in the south transept of the cathedral.

6 Buried near the former Dean.

7 Buried in the Rolls Chapel, London.

8 Buried in the south transept of the cathedral.

9 See a particular account of him in Drake's Eboracum, B. ii. Ch. iii. p. 565.

10 Buried in the south aisle of the choir of the cathedral.

11 Hacket, in his "Life of Archbishop Williams," says, that he died in the Fleet Prison.

12 Buried near the altar in the cathedral.

13 Buried in the choir of the cathedral.



A  
LIST OF BOOKS, ESSAYS, AND PRINTS,  
THAT HAVE BEEN PUBLISHED RELATING TO  
YORK CATHEDRAL;  
ALSO, A LIST OF ENGRAVED PORTRAITS OF ITS ARCHBISHOPS.

THIS LIST IS SUBJOINED TO GRATIFY THE BIBLIOGRAPHER, THE CRITICAL ANTIQUARY, AND THE ILLUSTRATOR; AS WELL AS TO SHIEW, AT ONE VIEW, THE SOURCES WHENCE THE CONTENTS OF THE PRECEDING PAGES HAVE BEEN DERIVED, AND THE FULL TITLES OF THE WORKS REFERRED TO IN THE NOTES.

SEE AND CHURCH.

THE early history of the original fabric of York Cathedral has not been preserved among the known records of the see. It is therefore to be sought for in the writings of those old chroniclers who have recorded and perpetuated the annals of Christianity in the northern parts of Britain. The first of these is "*the Ecclesiastical History*" by *Bede*, who has left an account of the introduction of Christianity into the kingdoms of Northumbria, the foundation by king Edwyn of the original sacred edifice on the site of which the Cathedral of York now stands, and its completion by Oswald. From "*the Life of St. Wilfrid*" by *Eddius Stephanus*, who wrote early in the eighth century, we learn the particulars of some extensive repairs done by that prelate. This work is published in vol. i. of "*Historiæ Britannicæ, Saxonicæ, et Anglo-Danicæ, Scriptores XV. ex vetustis codd. MSS. editi; opera Thomæ Gale, Th. Pr. Oxoniæ, 1691.*" In the same publication is the poem of *Flaccus Alwinus*, "*De Pontificibus et Sanctis Ecclesiæ Eboracensis.*" which has been adopted in the preceding pages as the highest authority for the events in which his contemporaries, the Archbishops Egbert, Albert, and Eanbald, were concerned. The history of this church from the time of Albert to that of Walter Grey, is only to be collected from brief and general notices in the chronicles of those times. The principal authorities are William of Malmesbury, "*De gestis Pontificum Anglorum*," "*Rogeri de Hoveden Annalium, pars prior et posterior*," both in "*Rerum Anglicarum Scriptores post Bedam Præcipui, ex vetustissimis codicibus manuscriptis nunc primum in lucem editi*," Francofurti, M.DCI. The chronicle of *Simon Dunelmensis*, and "*Chronica Pontificum Ecclesiæ Eboraci, auctore Thomâ Stubbs, Dominicano*," which last named authors are in "*Historiæ Anglicanæ Scriptores Decem.*"

The laborious manuscript collections of Mr. Torre, in the cathedral library, furnish many particulars relating to the erection of the existing structure, by Archbishop Grey and his successors, compiled from original documents and records preserved in the various registers of the archbishops, and dean and chapter, and other archives of the see. The manuscript contains 1860 pages of foolscap paper closely written. The author died in July, 1699, leaving, besides indexes, several valuable manuscripts on antiquities and genealogy. See an account of Mr. Torre and his MSS. in Drake's Preface.

Such are the authorities from which, with the collections by Rymer and Dugdale, the present work, so far as relates to the early history of the see and the cathedral, has been carefully compiled; the modern writers on the subject having only been consulted as guides to the most authentic sources of information.

"*The Antiquities of York City, &c.* by James Torre, Gent. and since continued to the year 1719—with an Appendix of the Dimensions of York Minster, &c. &c." York, 1719, 8vo. This work was never intended for publication by Mr. Torre, being a mere copy of Christopher Hildyard's book, which is itself little more than a catalogue of the mayors and sheriffs, from 1273 to 1664.

"*The Ancient and Modern History of the famous City of York:* and in a particular manner of its magnificent Cathedral called York Minster, &c. &c. The whole diligently collected by T. G. (Gent.)" York, 1730, small 8vo.

"*Eboracum; or, the History and Antiquities of the City of York, from its Original to the*



present Times : together with a History of the Cathedral Church, and the Lives of the Archbishops of the See, &c. &c. Collected from authentic Manuscripts, public Records, ancient Chronicles, and modern Historians ; illustrated with Copper-plates. In two Books, by Francis Drake, of the City of York, Gent. F.R.S. and Member of the Society of Antiquaries in London. London, 1736." folio.

History of the City of York, Book I. History of the Church of York, Book II. The plates relating to the cathedral are—Plan, with the old Pavements.—Interior View of the Chapter-house.—View of the Choir End.—Interior of the Cathedral.—West End.—South Front.—North-east View with the Chapter-house.

*Monuments*—Of Henry Swinburne, 1612 :—of Archbishop Sandes, 1588 :—of Archbishop Hutton, 1605, p. 458 :—of Archbishop Matthews, 1628 : Archbishop Frewen, 1664 :—Archbishop Sterne, 1683 :—Archbishop Dolben, 1686 :—Archbishop Lamplugh, 1691 :—Archbishop Sharp, 1713. *Tombs*—Of Archbishop Roger, 1181 :—Archbishop Grey, 1255 :—Archbishop Sewall, 1258 :—of Archbishop Scrope, 1405 :—Archbishop Bowet, 1423 :—Archbishop Rotheram, 1500 :—Archbishop Savage, 1507 :—Archbishop Piers, 1594 :—Archbishop Montaign, 1628.—Devices, Family Arms, Mural and Table Monuments, Monumental Effigies, Windows, Arches, &c. &c.

This volume was originally announced to be published at two guineas, and to consist of one hundred and twenty-five sheets, but was extended to two hundred sheets, and offered at the price of two guineas and a half, small paper, and five guineas, large paper. In the preface the author says he hoped to "revive the memory of a decayed city, at present the second in Britain, but of old the first, and in antiquity the glory of the whole island." He then gives an account of, and comments on, preceding topographers of York. These are *Camden*—*Sir Thomas Widdrington*, who was the first that undertook to write the history of the city in a particular way.—This history was never published, but a copy is among Mr. Gough's topographical collections in the Bodleian Library.—*Mr. Dodsworth*, "that indefatigable collector, whose voluminous tracts on ecclesiastical and monastical antiquities enrich the Bodleian Library at Oxford."—*Christopher Hildyard, Esq.* who published a catalogue of the mayors and sheriffs, with some trifling historical remarks ; his preface contained more of the antiquities of York than his whole book.—*Mr. James Torre*, to whose laborious performances in manuscript our author acknowledges the highest obligation.—*Sir Wm. Dugdale*, from whose papers some matters relating to the church of York were published at the end of his History of St. Paul's ; but our author agrees with Bishop Nicholson, "that there is no such appearance of records as the reader may expect."—*Mr. Samuel Gale*, by whose collections the ecclesiastical part of this work has been greatly enriched.—*Mr. Henry Keep*, who collected materials for a history of this church and city ; but, falling to decay, his history was never finished. The author concludes with a short account of the work ; acknowledging its defects, particularly in the church history ; laments the little encouragement he had received from the clergy ; and especially remarks that the then archbishop refused to accept of the dedication, or even to subscribe to the work !

"*An accurate Description and History of the Metropolitan and Cathedral Churches of Canterbury and York*, from their first Foundation to the present Year. Illustrated with one hundred and seventeen Copper-plates, consisting of different Views, Plans, Monuments, Antiquities, Arms," &c. folio, London, 1756. The account of York is wholly copied from Drake's "*Eboracum*," and the prints (with three or four trifling exceptions) are impressions from the plates engraved for the same work.

"*Monasticon Eboracense* : and the Ecclesiastical History of Yorkshire. By John Burton, M.D. F.S.A. The first volume," folio, York, 1758.

It is to be regretted that this useful work did not meet with sufficient encouragement to induce the writer to publish the second volume ; for which he collected ample materials, now deposited in the library at Burton-Constable, in Holderness.

"*The most delectable, scriptural, and pious History of the famous and magnificent Great Eastern Window* (according to beautiful portraiture) in *St. Peter's Cathedral, York*. Previous thereto is a remarkable account how the ancient churches were differently erected by two famous kings ; the present built by five excellent archbishops, one extraordinary bishop, with others ; the names of sepulchral personages, and important affairs worthy remembrance. A book which might be styled the History of Histories, succinctly treated of : in three parts." By Thomas Gent, Printer ; ætat. 70, A.C. 1762, 8vo.

"*An accurate Description and History of the Cathedral and Metropolitan Church of St. Peter, York* from its first foundation to the present year. Illustrated with Copper-plates, consisting of different Views, Plans, &c.; and Translations of all the Latin Epitaphs; to which are added Catalogues of the Archbishops, Deans, Sub-deans, Chancellors, Treasurers, Præcentors, and Succentors." 2 vols. 12mo. York, 1768; fourteen prints.

"*Eboracum; or, the History and Antiquities of the City of York*, from its origin to this time, &c. together with a History of the Cathedral Church, from its first foundation to the present year. Illustrated with seventeen copper-plates." 2 vols. 8vo. York, 1788.

"*Gothic Ornaments in the Cathedral Church of York*, consisting of Capitals, Bosses, Pinnacles, Brackets, Sculpture, &c. &c. and four Views, drawn and etched by Joseph Halfpenny;" York, 1795, (1800) one hundred and five plates, with descriptions of each plate. Imperial 4to. £6. 6s.

"*Twelve Perspective Views of the Exterior and Interior parts of the Metropolitan Church of York*: accompanied by two Ichnographic Plates, and an Historical Account." By Charles Wild. Imperial 4to. London, 1809. Plate 1. Ground Plan:—2. Capitals in the Crypt:—3. North-west View:—4. West Front:—5. The Nave:—6. South Wing of the Transept:—7. Part of the South Front:—8. The Transept from the South-west Angle:—9. Interior of the Chapter-house:—10. Exterior of the Chapter-house:—11. Choir:—12. North Aile of the Choir:—13. Chapel of the Virgin Mary:—14. The East Front.

"*A Guide to the Cathedral Church of St. Peter's, York*, commonly called York Minster," fourth edit. York, 1815, 12mo. This work contains a concise history of the fabric; and a general description of its principal parts. It is written in an easy, flowing style, and is worthy the pen of a learned and judicious minister of York, to whom it is ascribed.

In the "*History and Antiquities of the Cathedral Churches of Great Britain*," illustrated with engravings by James Storer, is a concise account of this cathedral, with eight plates and a plan.

Willis's "*Survey of Cathedrals*," vol. i. 4to. contains plates of the "Ichnography," and South View of the Cathedral; with an account of the province and diocese, building of the church, its ancient monuments and inscriptions, notices of the archbishops, down to Sir William Dawes; lists of the deans, precentors, chancellors, treasurers, sub-deans, archdeacons, and prebendaries; and an account of all the churches and chapels, with their patrons and appropriations.

In Willis's "*History of the Mitred Parliamentary Abbeyes and Conventual Cathedral Churches*," vol. ii. p. 377, are given the dimensions of the cathedral, with the names of the archbishops buried there; and a short account of the tombs, chiefly from Leland's Itinerary.

"*Leland's Collectanea*," (vol. i. p. 25, 45,) contains *de combustione et re-edificatione ecclesiæ*—*de edificatione ecclesiæ*, p. 121; a list of the early bishops "*ex libro incerti autoris*," p. 336, &c.

Of the numerous documents relating to the see of York, preserved in Rymer's "*Fœdera*," the following are the most important—vol. ii. p. 1040.—vol. iii. p. 493, 494.—vol. iv. p. 95, 310, 391, 530, and 531. Several letters and writs of King Ed. I. and his successor, addressed to the Archbishops of Canterbury and York on the subject of their disputes about bearing their crosses in each other's provinces, and the tumults which frequently arose from these dissensions.—vol. iv. p. 199. Letters of King Edward II. to the pope, on the archbishop's application for a new pall in lieu of one sacrilegiously stolen from the cathedral.—p. 458, 459, 460. The king's letters to the pope and his legate on the usurpations of the Court of Rome, with regard to the appointment of treasurer of the church, 4 Ed. III. p. 541. The king's letters to the pope praying him to release the Church of York from interdict, 7 Ed. III.—vol. v. p. 755, and vol. vii. p. 178. Warrants for delivering dies for the use of the archbishop's mint, 27 Edw. III. and 1 Richard II.—vol. vii. p. 125. The appointment of the archbishop and his commissaries as visitors of the college called Queen Hall, Oxford, 50 Edw. III.—vol. xiii. p. 451, &c. The several bulls for the advancement of Cardinal Wolsey to the see of York, A.D. 1514.—vol. xiv. p. 544. Confirmation of the liberties of the archbishop, 26 Hen. VIII. per inspect. cartæ Edw. IV.

Wilkins's "*Concilia*" contains the epistle of Gregory the Great to Augustine on the constitution of the churches of London and York, vol. i. p. 45.—and various documents relating to the controversies between the sees of York and Canterbury;—also the authority of the see of York over the Scottish clergy, p. 369, 391, 396, 407, 409, 480, 481, 482. The writ convoking the clergy to the parliament at York, ex. rot. Walliæ, 11 Edw. I. m. 4. Dorso.—Vol. ii. p. 92. Letters, mandates, &c. on the dissensions with Canterbury, p. 43, 277, 128, 255.—Mandates of Wm. De Grenefeld

prohibiting the adoration of an image of the Virgin then lately placed in the church of Foston, until the merits of the case could be ascertained, p. 423.—Vol. iii. p. 226. A letter of the chapter of York to the clergy of the archdeaconry of Richmond, about publishing indulgences for obtaining contributions to the building of York Cathedral, dated 17th Feb. 1396.—Constitutions of the province of York, promulgated by Wolsey about the year 1518, vol. iii. p. 662.—The oath of Robert Holgate, archbishop, at his consecration, 36 Hen. VIII. 1544, renouncing the authority of the Roman see, &c. iii. 870.

These volumes also contain the provincial councils and synods of York, from 1195 to 1679.—and many constitutions and orders of the archbishops, chiefly relating to ecclesiastical matters.

The third volume of Dugdale's "*Monasticon*" contains the following documents, among others, relating to this see. The grant by William Rufus of the abbey of St. Germain, of Seleby, and the church of St. Oswald, Gloucester, as a compensation for the jurisdiction claimed by the see of York over the churches of Lincoln and Lindsey, p. 131.—Bull of Pope Honorius, exempting the church of York from subjection to the see of Canterbury, p. 132.—The bull of Pope Alexander, granting the pall to the Archbishop of York, p. 133.—Two charters of Hen. I. on the appointment of Archbishop Thomas to the see, and granting several privileges to the church, p. 135.—The bulls of Popes Innocent, Honorius, Paschal, and Calixtus, on the privileges and primacy of the abbey of York, p. 143. The epistle of Pope Alexander to the archbishop and chapter, on the subjection of the Scottish bishops to the see of York, p. 144.—The epistle of Pope Honorius on the restoration of the bishopric of the Orkneys, showing the jurisdiction of the see of York, ib.—Several papal mandates, commanding the Scottish bishops to profess obedience to the see of York, p. 145, 146, 147.—The professions of obedience of the Bishops of Durham, Carlisle, and Whithern, p. 148.—Robert le Vavasor's grant of a way through his freehold called Thevedale, for facilitating the building of the church. This is called in the title "de lapidicinâ apud Tadcaster;" but does not relate to that quarry, p. 162.—Robert de Percy's grant of a way, &c. through his land, for the carriage of stone from Tadcaster, p. 163.—Account of the customs anciently observed in the church of York on various ecclesiastical occasions, p. 164.—New statutes made for the government of that church, 33 Hen. VIII. p. 166.—An inventory of all the jewels, vessels of gold and silver, and other ornaments, vestments, and books belonging to the cathedral church of York, in the custody of the sub-treasurer; together with the money in the chest of St. Peter, made about the year 1520,—and many grants of lands, and appropriations of churches.

#### ACCOUNTS OF ARCHBISHOPS.

The dignity and power of the Archiepiscopal See of York have always been so considerable, that the history of its prelates is much intermixed with the national annals. It will therefore be impracticable to notice here every publication in which anecdotes of the Archbishops are to be found; we can only advert to such works as profess to be memoirs of their lives.

Eddius, Alcuin, Malmesbury, and Stubbs, the biographers and historians of the earlier prelates, have been already noticed.

The next in point of antiquity is Giraldus Cambrensis, who wrote the life of Archbishop Geoffrey, which with Clement Maydeston's "*Historia de Martyrio Ricardi Scrope, Archiepiscopi Ebor.*" and "*Ricardi Scrope, Archiepiscopi Ebor. Articuli adversus Henricum IV. Angliæ Regem,*" are preserved in Warton's "*Anglia Sacra.*"

The last edition of the celebrated work of Bishop Godwin, "*De Prasulibus Angliæ,*" contains accounts of the archbishops from Paulinus to Blackburne. This work first appeared in English in 1601, and was afterwards re-written, in Latin, in 1616. It was again published in 1743, with additions and corrections by Wm Richardson, Canon of the Church of Lincoln.

"*The Lives and Characters, Deaths, Burials, and Epitaphs, Works of Piety, Charity, and other munificent Benefactions, of all the Protestant Bishops of the Church of England, since the Reformation, as settled by Queen Elizabeth, A D. 1559; collected from their several registers, wills in the prerogative offices, authentic records, and other valuable MSS. collections; and compared with the best accounts hitherto published of this kind.*" By John Le Neve, gent. vol. i. 8vo. London, 1720, pp. 288. This volume, (the only one ever published,) contains the lives of the Protestant Archbishops of Canterbury and York.



The life of Archbishop Grindall was published by Strype, in 1710, who in his "*Annals of the Reformation*," and "*Ecclesiastical Memorials*," has noticed other archbishops of this province.

"*Vicaria Leodiensis* ; or, the History of the Church of Leeds, in Yorkshire. By Ralph Thoresby, of Leeds, F.R.S 1724, contains accounts of *Hutton*, *Sandys*, *Mathews*, and *Thoresby*.

Bishop Nicholson's "*Epistolary Correspondence*," vol. i. p. 47, (published by Mr. Nichols in 1809), contains a short memoir of *Archbishop Sharp*.

"*Scrinia Reserata* : a Memorial offered to the great Deservings of John Williams, D.D. who sometimes held the Places of Lord Keeper of the Great Seal of England, Lord Bishop of Lincoln, and Lord Archbishop of York ; containing a Series of the most remarkable Occurrences and Transactions of his Life, in Relation both to Church and State." Written by John Hacket, late Lord Bishop of Lichfield and Coventry. 4to. pp. 458, London, 1693. The author was chaplain to Archbishop Williams.

#### ENGRAVED VIEWS OF THE CHURCH AND OF ITS MONUMENTS.

In addition to the prints in the works already mentioned the following have been published :

*Crypt to the Cathedral*, in Halfpenny's "*Fragmenta Vetusta*," pl. 20.

In Gough's "*Sepulchral Monuments*" are the following :—View of Archbishop Bowet's splendid Tomb ; drawn and etched by *J. Halfpenny*, vol. ii. part ii. p. 75.—Inscription formerly on Archbishop Bowet's Tomb, but really belonging to Dean Langton, 1378 ; and brought from the Nave of York Minster, ib.

In Carter's "*Specimens of Ancient Sculpture and Painting*" are the following :—Representation of an Oak Chest in the Treasury of York Cathedral, vol. ii. p. 38.—Five Plates containing fourteen Statues, with the Heads, &c. at large ; and a Dissertation on them by John Milner, F.A.S. at pages 50, 54, 60, 63, 67, vol. ii.

In Carter's "*Ancient Architecture*" are the following Views, &c.—View of a Laver in the Sacristy, pl. lx. desc. p. 45.—Elevation exterior and interior of one Compartment of the Nave, pl. xv. vol. ii. desc. p. 8.—Plan and Details of the South Side of the Nave, interior, vol. ii. pl. xv. desc. p. 9.—A Door-way in the North Aile of the Nave, vol. ii. pl. xxi. desc. p. 11.—Grand double Door-way entering into the Chapter-house, ib.—Altar in Our Lady's Chapel, vol. ii. pl. xxiv. desc. p. 13.—Plan and Elevation of one of the Niches in the Chapter-house, vol. ii. pl. xxv. desc. p. 13.—Upper Part of Buttress of Chapter-house, vol. ii. pl. xxvi. desc. p. 14.—Edward III. in a painted Window, vol. ii. pl. xxvi. desc. p. 14.

In Hargrove's recent "*History and Description of the ancient City of York*," &c. 3 vols. is a South-west View of the Cathedral, engraved by *H. Le Keur*, from a drawing by *Cave*.

In the third volume of Dugdale's *Monasticon* are two Views of the Cathedral, engraved by *Hollar* ; one is a view of the whole length of the Church from the South ; the other, of the West End, showing in perspective the great Tower, South Transept, and Chapter-house. These prints are extremely incorrect.

A large print of the "*West Elevation of York Minster*, measured and accurately delineated by James Malton, Oct. and Nov. 1792 ; engraved by *J. Landseer*, and *J. Roffe* : " 1796.

A large print of the "South Prospect of the Cathedral Church of St. Peter, in York ; engraved by *Jo. Kip*, and dedicated to Archbishop Sharp."

A large print of *The North-east Prospect of the Cathedral of St. Peter, York*, with a View of the Chapter-house, &c. engraved by *J. Nutting*, from a drawing by *W. Tesserman* : dedicated to Archbishop Markham.

A View of the Shrine of Archbishop Bowet ; engraved by *W. Fowler*, from a drawing by his son, *Joseph Fowler* : published 1813.

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# A CHRONOLOGICAL TABLE

OF THE

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\* By a mistake of the Engraver this name is written *Grandy* instead of *Gandy*.

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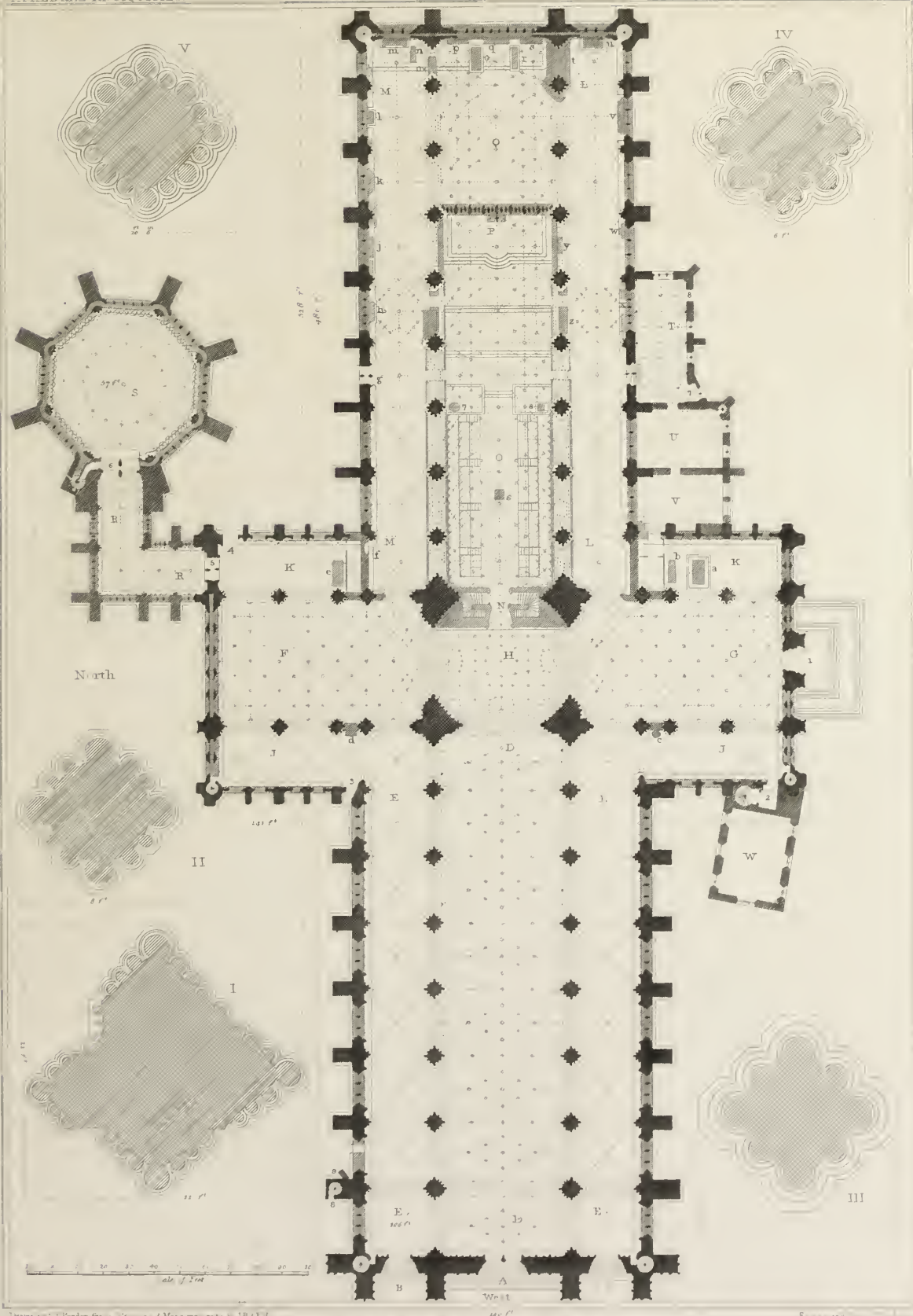
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THE END.



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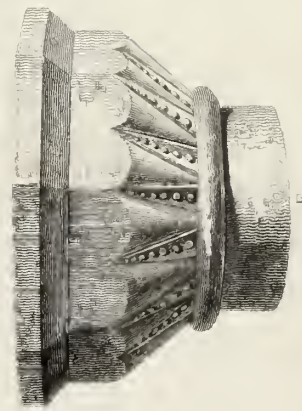
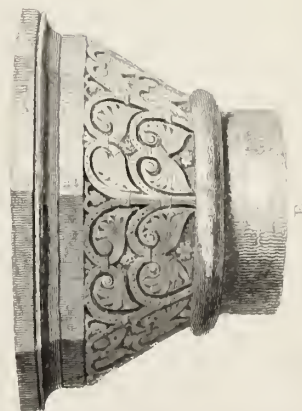
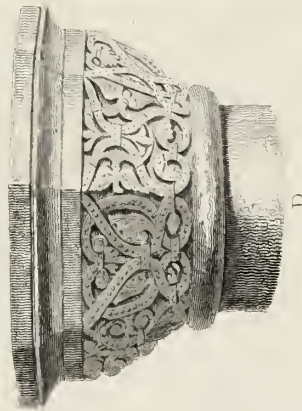
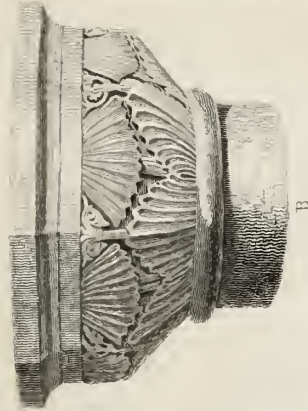
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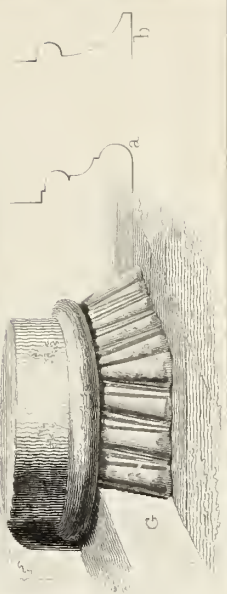
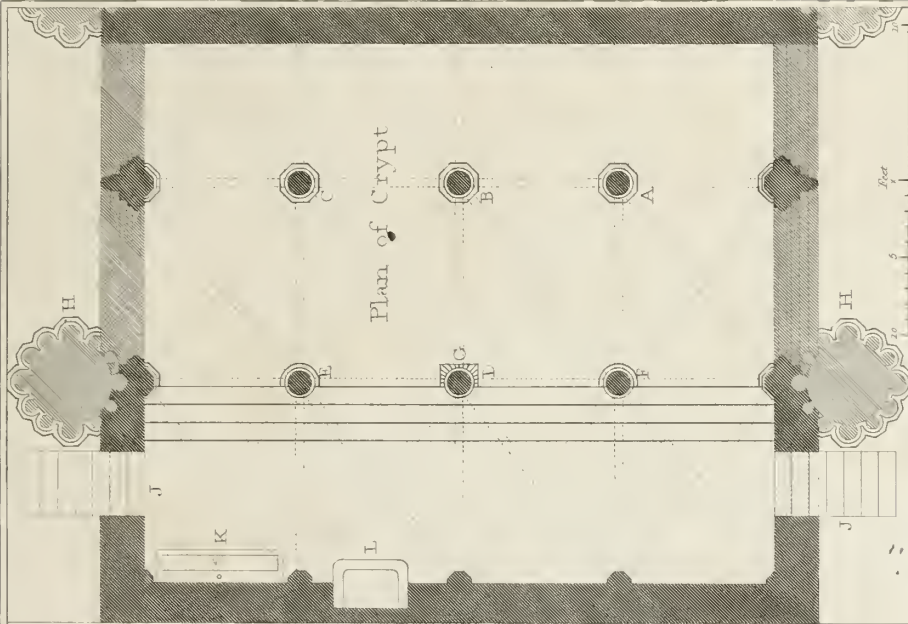
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Plan of Crypt



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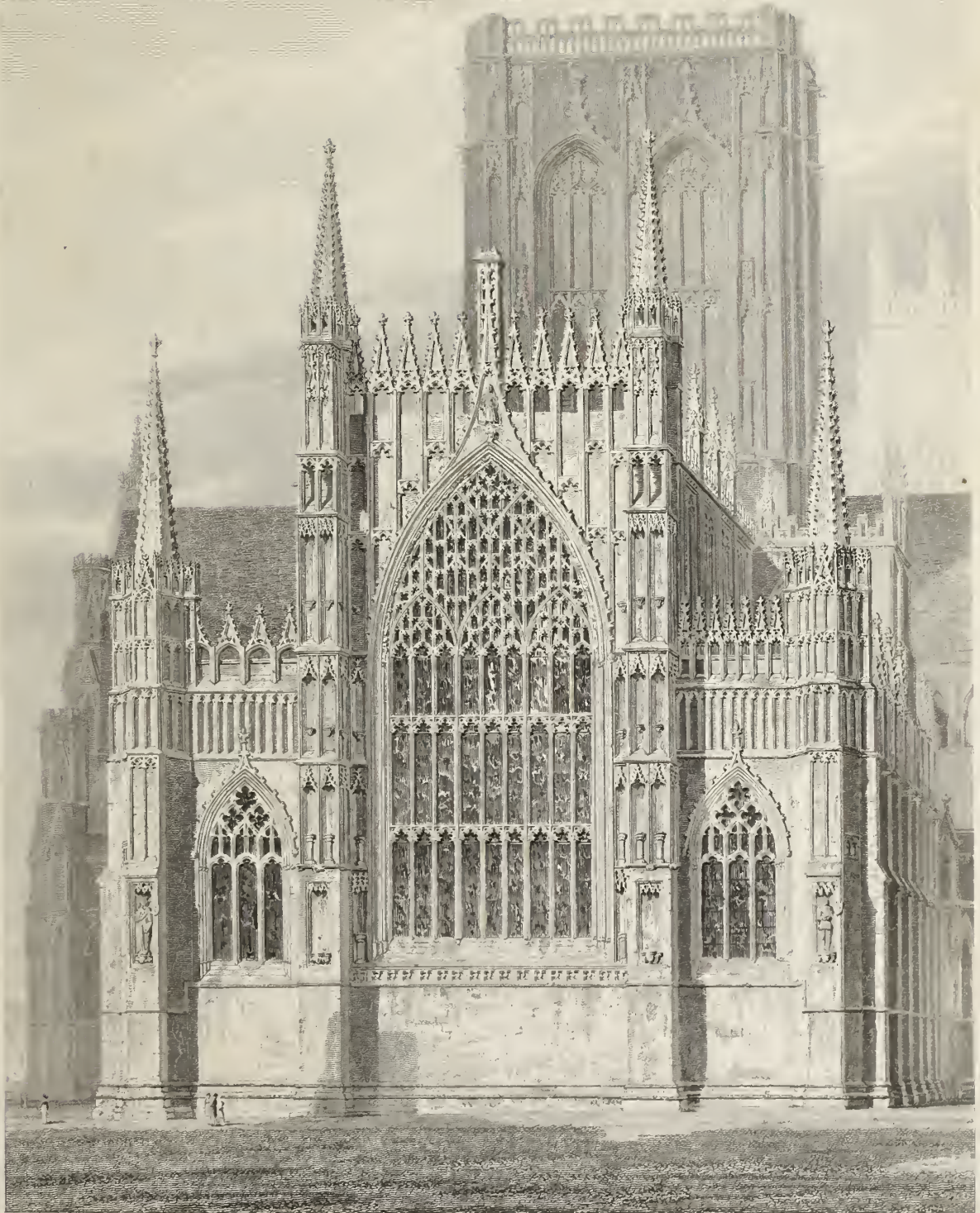
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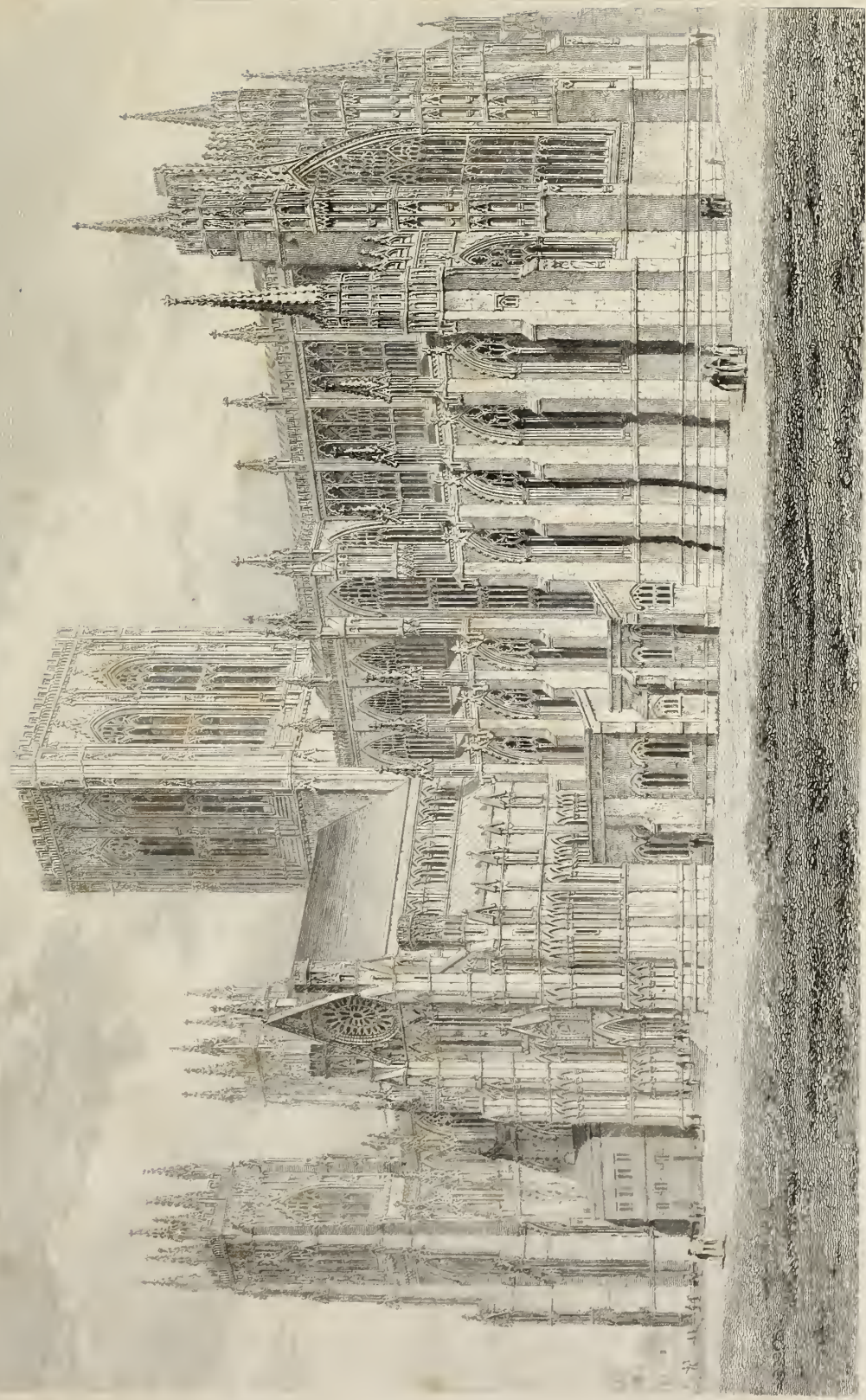
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*British History &c. at York Cathedral*

# CHARTRES CATHEDRAL

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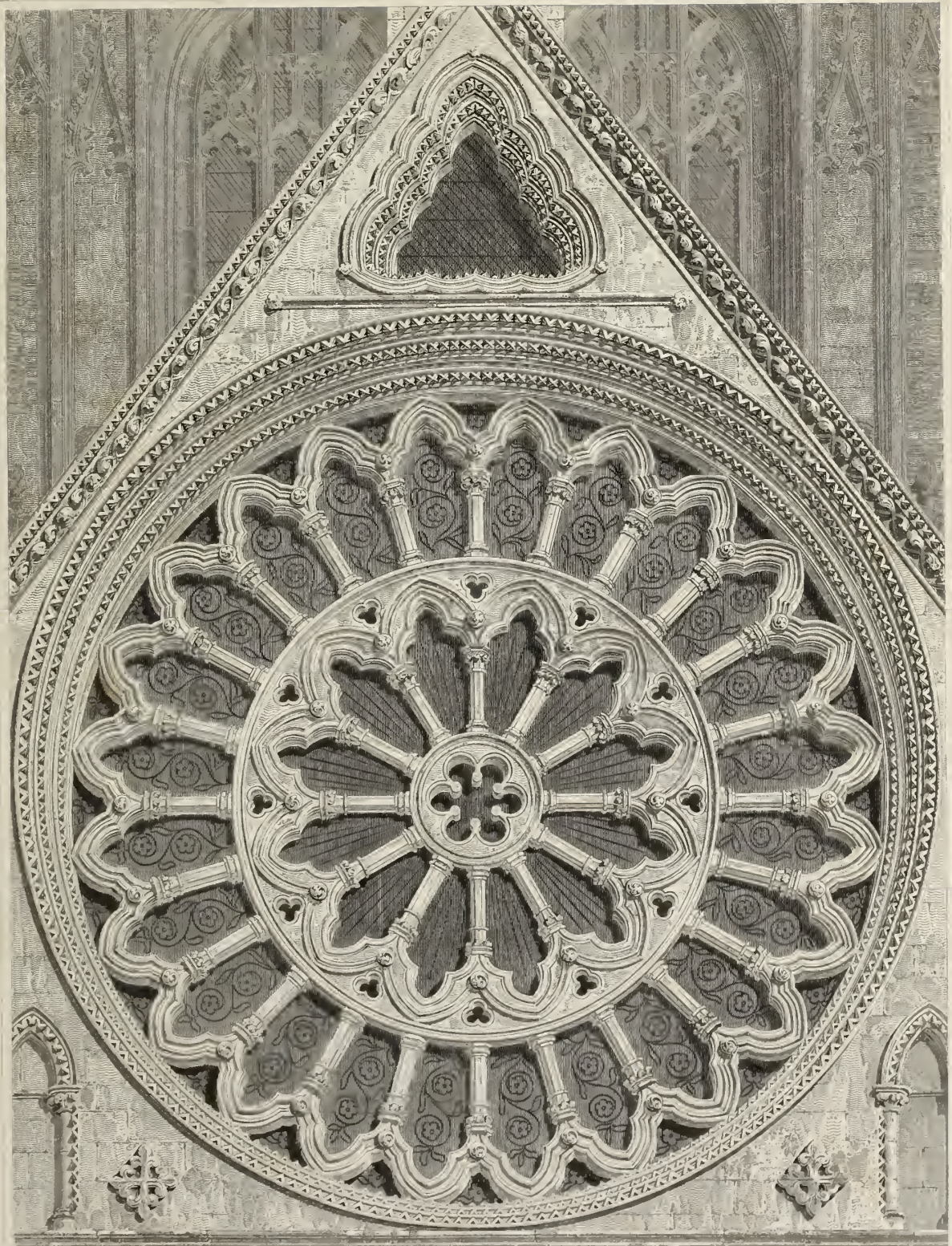
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West Window of the Cathedral

W.C. Thompson, A.R.C.S. Architect

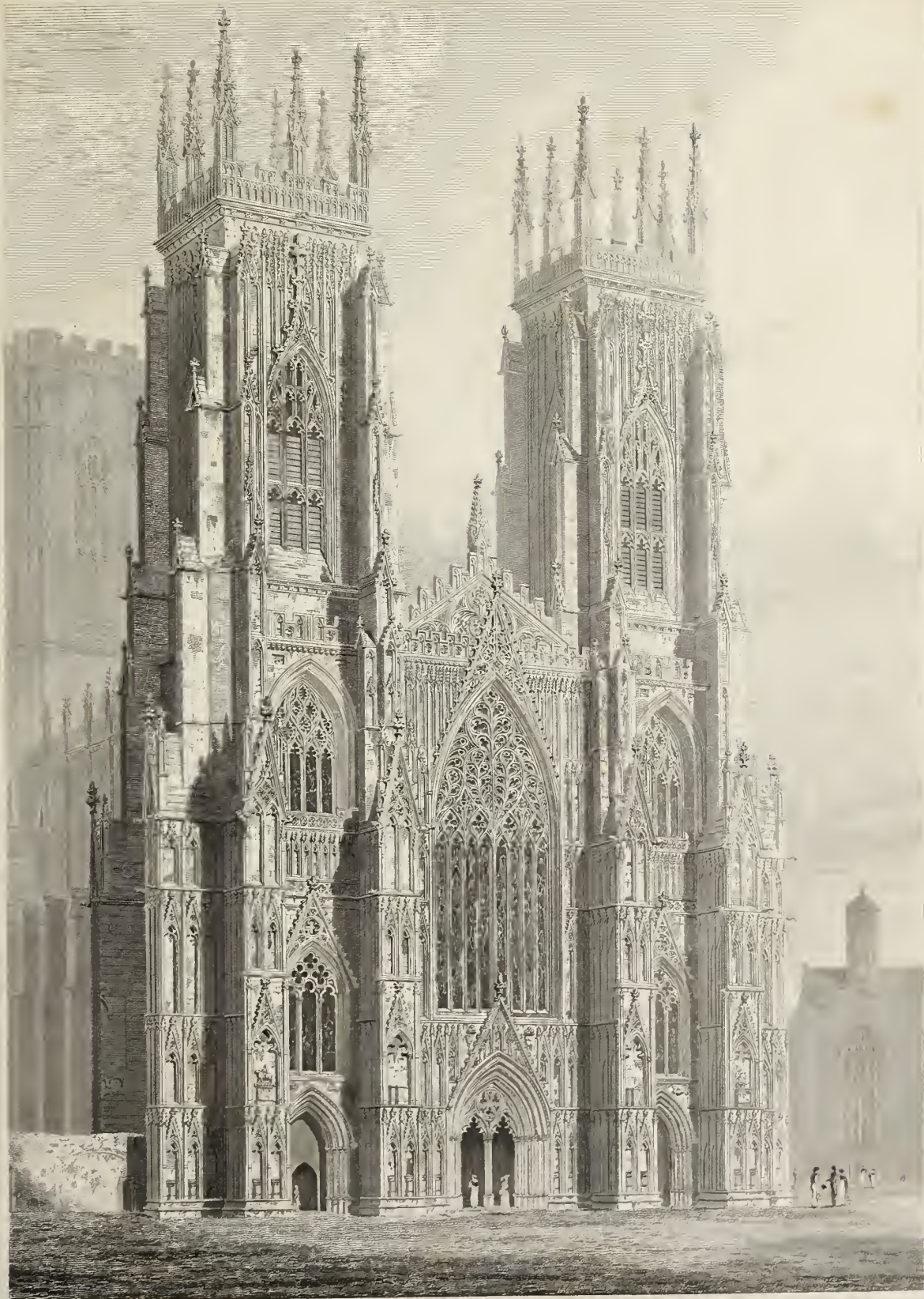
London: Thomas Agnew & Sons, Limited

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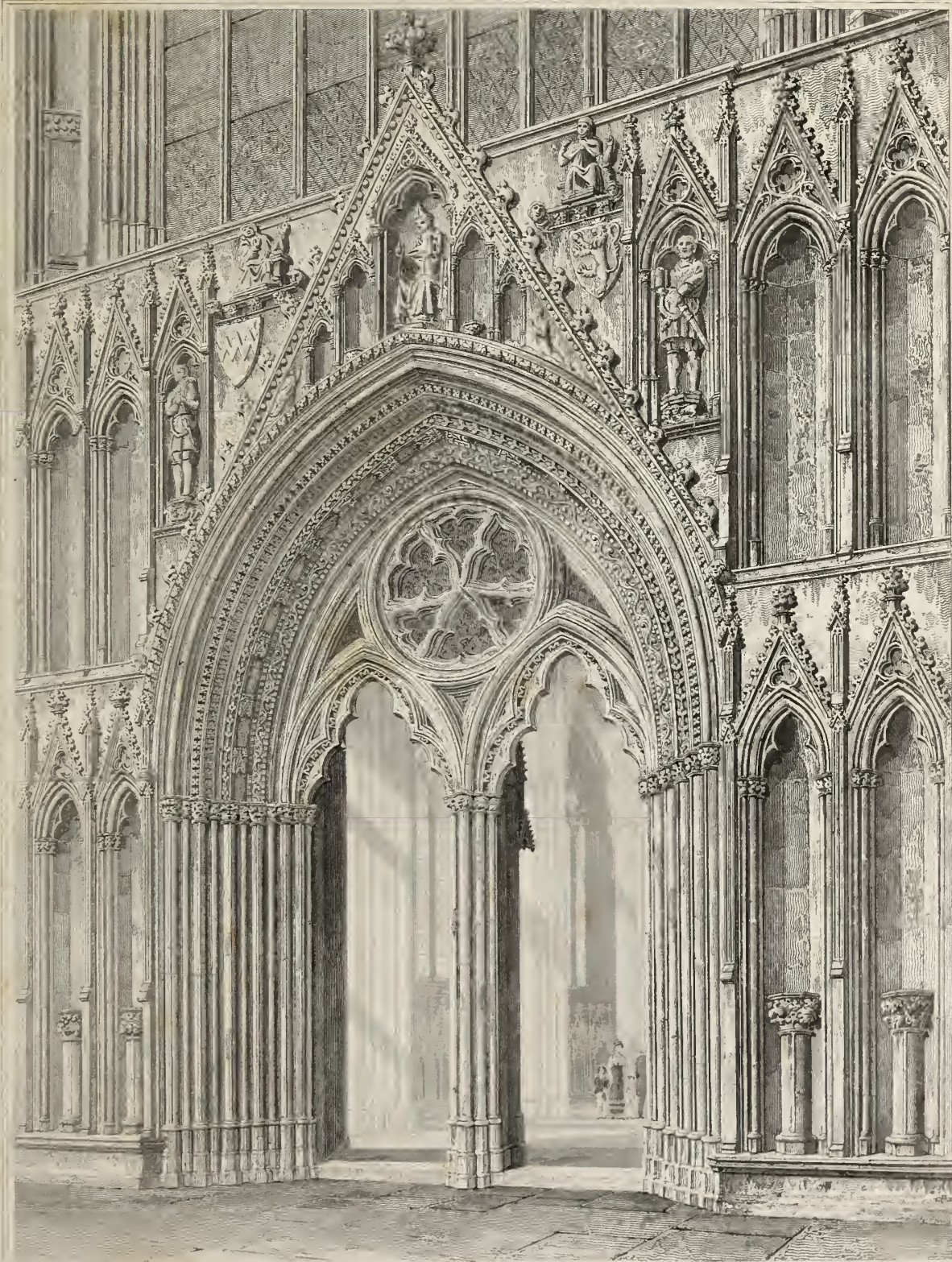
THE WESTWICK OF THE CATHEDRAL OF ST. AL.

THE WESTWICK OF THE CATHEDRAL OF ST. AL. THE WESTWICK OF THE CATHEDRAL OF ST. AL.

THE WESTWICK OF THE CATHEDRAL OF ST. AL.







THE GREAT WEST DOOR OF CANTERBURY CATHEDRAL

DESIGNED BY WILLIAM WATSON GILES

ENGRAVED BY J. H. STODOLSKY

THE GREAT WEST DOOR OF CANTERBURY CATHEDRAL

THE GREAT WEST DOOR OF CANTERBURY CATHEDRAL









THE TOWN OF BATH, AS IT APPEARS FROM THE WEST

THE TOWN OF BATH, AS IT APPEARS FROM THE WEST  
The engraving is a detailed representation of the town of Bath, showing the city skyline with numerous churches and buildings, viewed from the west. The foreground features a large stone wall and a path leading towards the town. The background shows a hazy landscape with hills.







View of the Nave from the West Door.

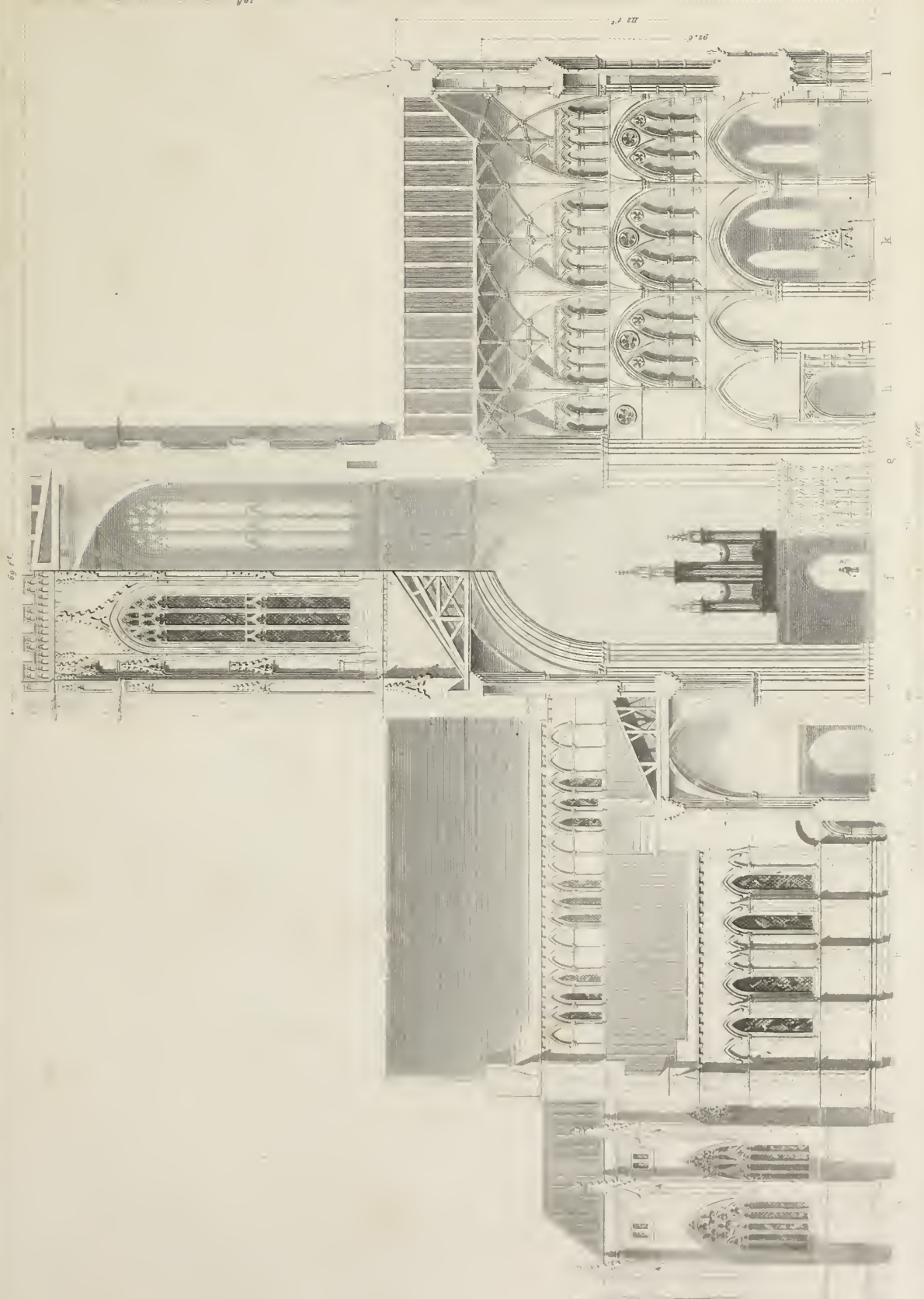
West Door, looking East.

View of the Nave from the East Door.

TO THE REV<sup>d</sup> FRANCIS WRANGHAM, M.A. F.R.S. DOMESTIC CHAPLAIN TO HIS GRACE THE ARCHBISHOP OF YORK  
 AUTHOR OF MANY EMINENT LITERARY WORKS &c. This Plate is borrowed by permission from the original in the possession of the Rev. Mr. [Name] of [Location].



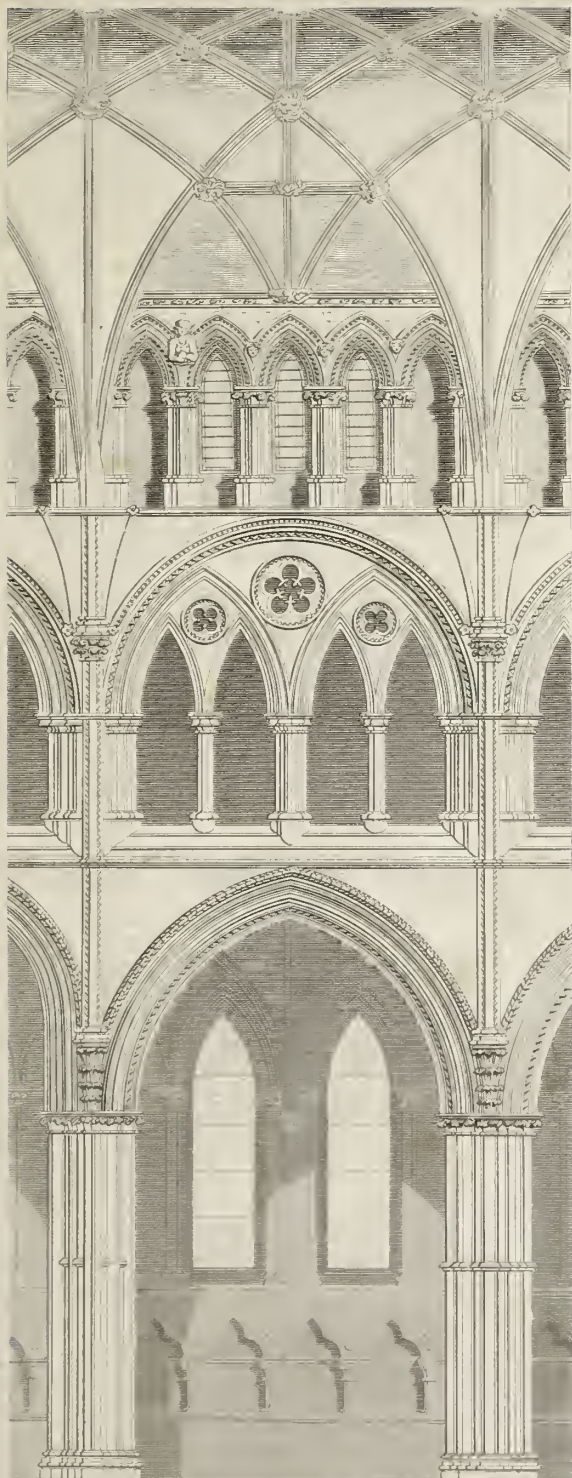




LONGITUDINAL SECTION OF THE INTERIOR OF  
 THE CATHEDRAL OF BAYONA, FRANCE.  
 DRAWN BY A. V. N.







Interior of the Church of St. Mary, London, showing the triforium and clerestory.

Exterior of the Church of St. Mary, London, showing the triforium and clerestory.

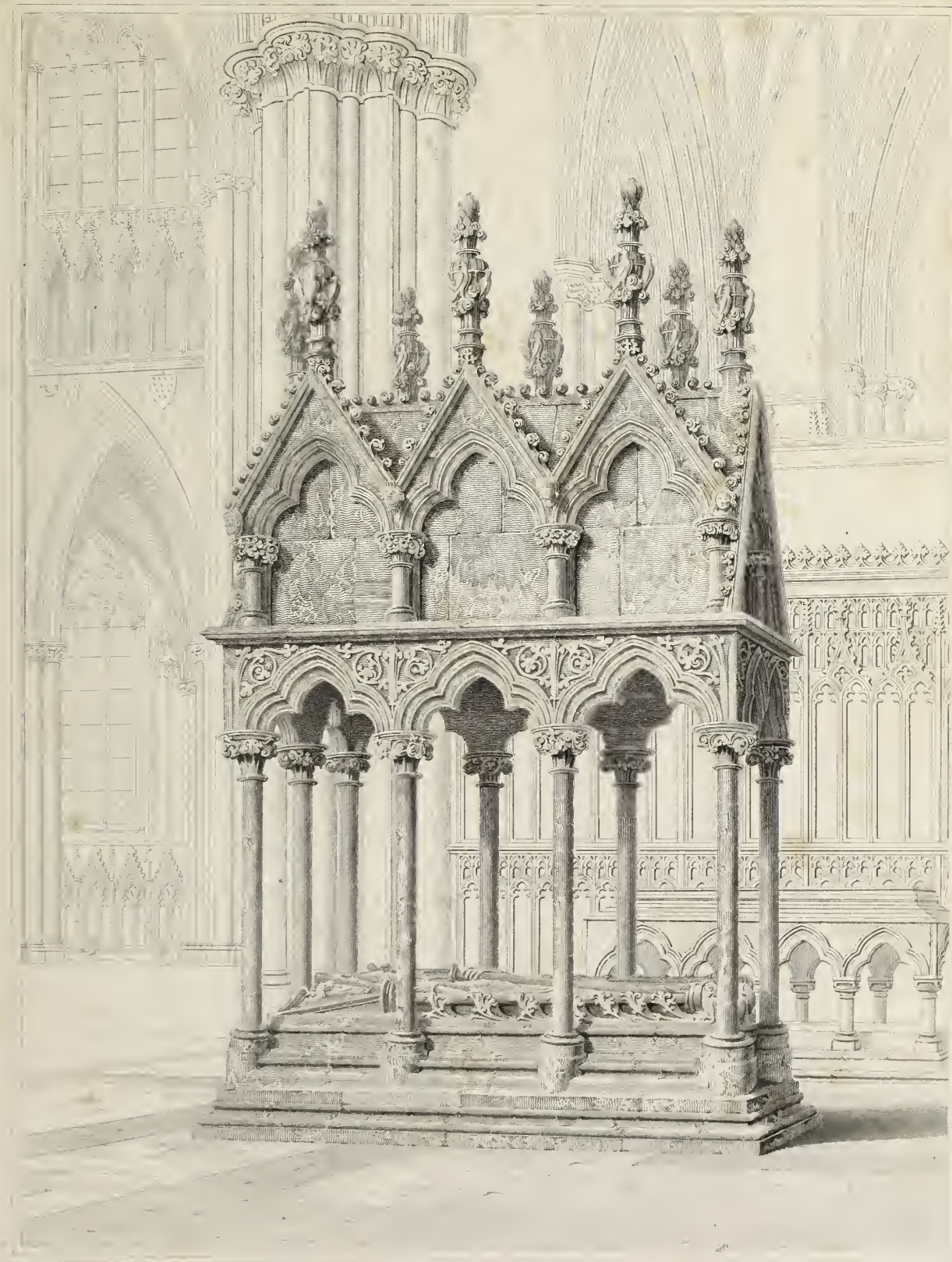






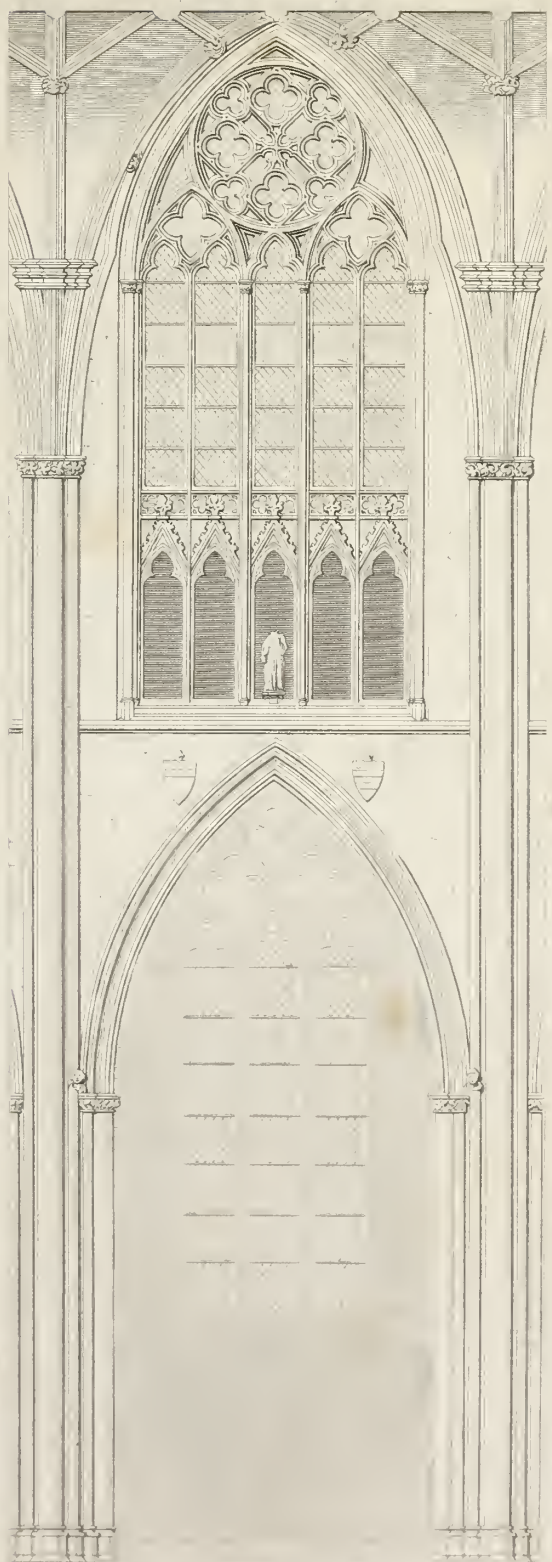












Scale 1/2"

Drawn by H. J. H. and J. H. B. Engraved by J. H. B. and J. H. B.

Printed by J. H. B. and J. H. B.

London: J. H. B. and J. H. B.

Printed by J. H. B. and J. H. B.





Scale

20 40 60 80 100 120 Feet



THE CATHEDRAL OF ST. JOHN

DESIGNED BY J. H. B. STUART

PRINTED BY J. H. B. STUART, 10, PATERNOSTER ROW, LONDON



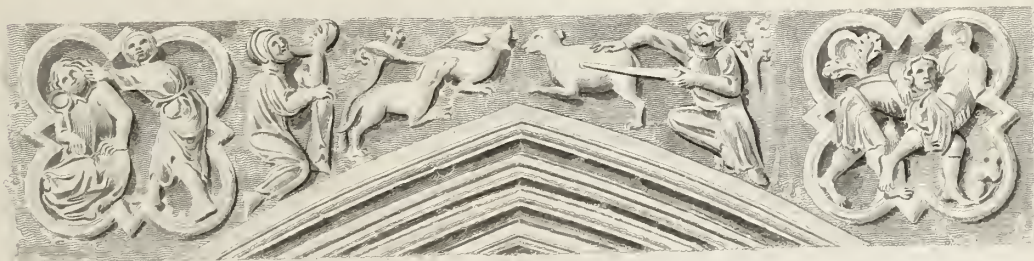




A



B



C



D



E



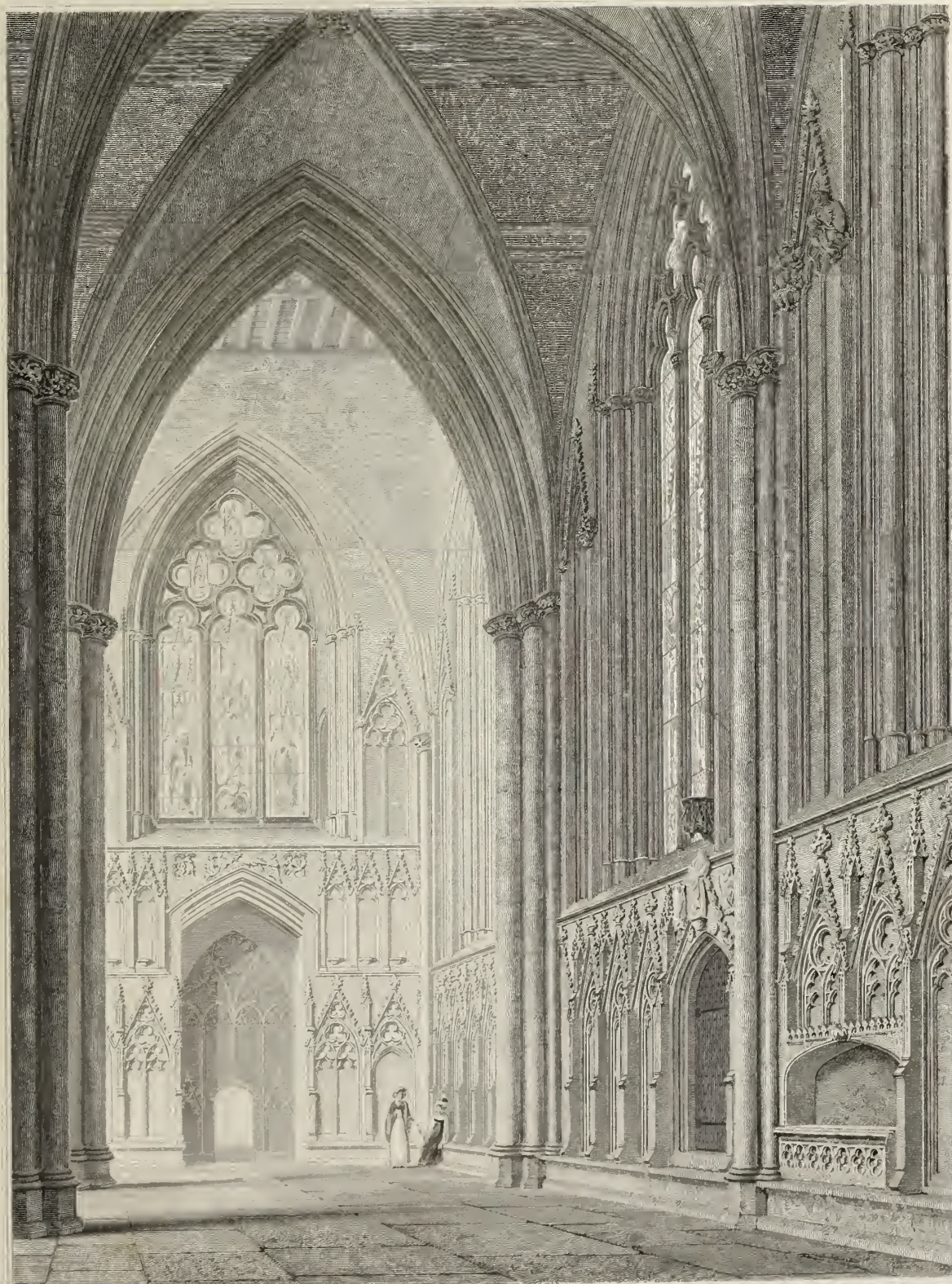
F

THE CATHEDRAL ANTIQUITIES  
OF THE CITY OF LONDON

By J. H. STUBBS, Esq., F.R.S.







Drawn by F Mackenzie

Engraved by H Le Keux

THE YORK CATHEDRAL

WITH ENGRAVINGS OF THE INTERIOR.

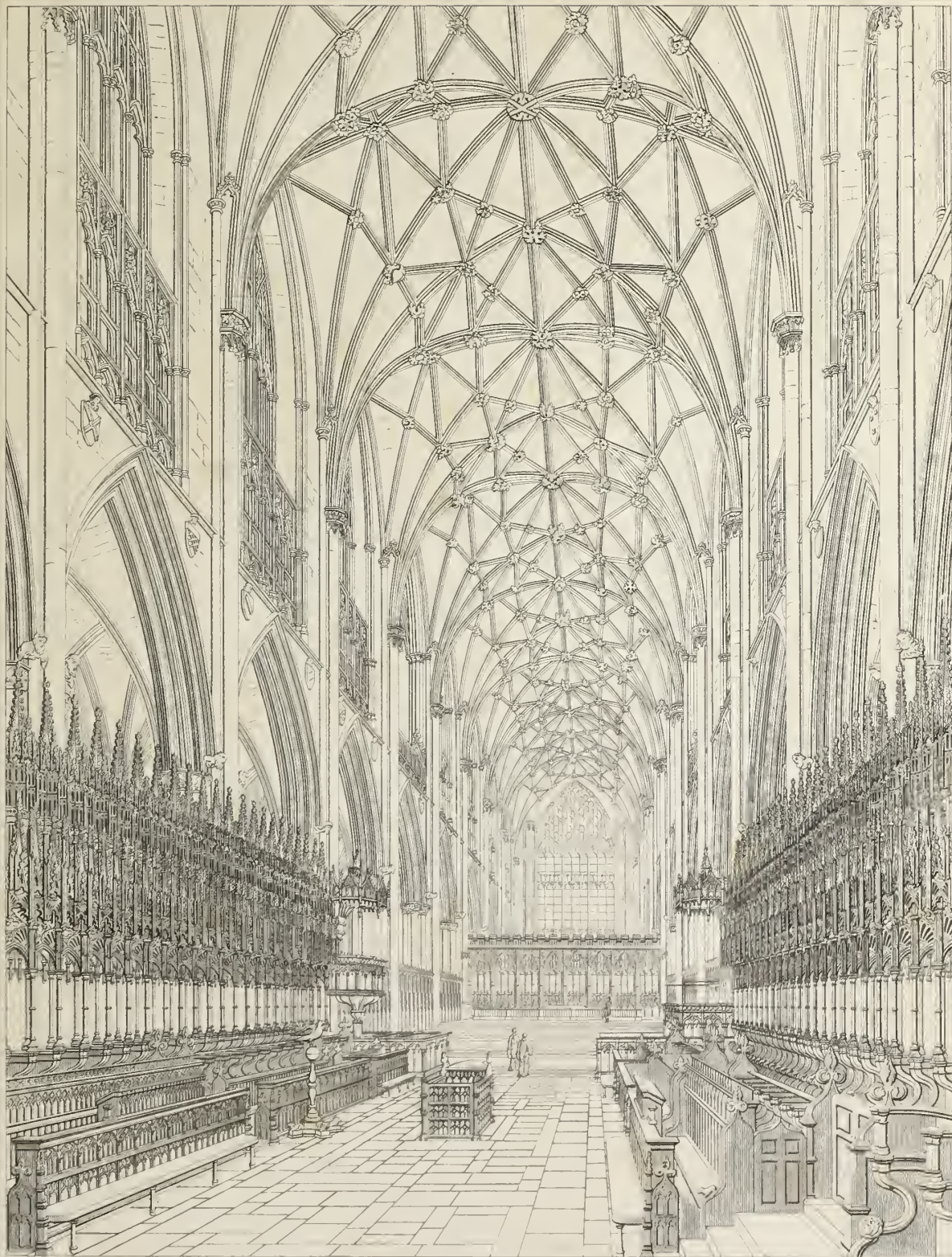
By RICHARD DRAKE ESQ of YORK — a zealous admirer of Antiquities.

This Plate is inscribed by J. MURTON.

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Drawn by F. Mackenzie.

Interior of York Cathedral

Engraved by E. B. Street

THE CATHEDRAL OF YORK  
THE RICHMOND EDITION

THE REV. JAMES STANLEY CLARKE LL.D. LIBRARIAN OF THE CATHEDRAL OF YORK  
Author of several interesting publications. — The Cathedral of York, etc.

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Drawn by F. Mackenzie



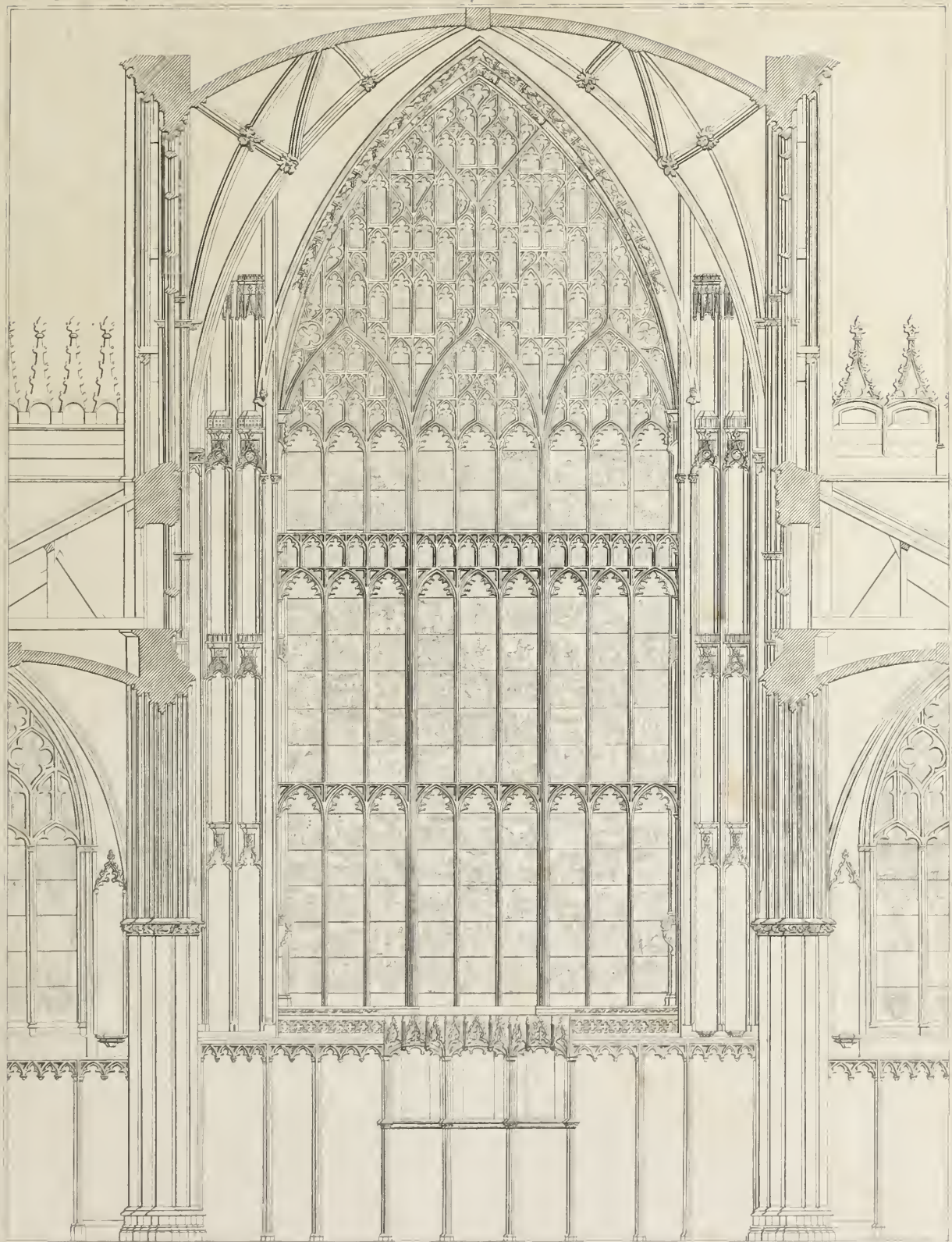
Revised by A. W. N. Pugin

THE CATHEDRAL OF LONDON

DESIGNED BY A. W. N. PUGIN  
 AND  
 DRAWN BY F. MACKENZIE







Drawn by F. Mackenzie at Scale of 1" = 10' 0" Approved by J. P. Stirling

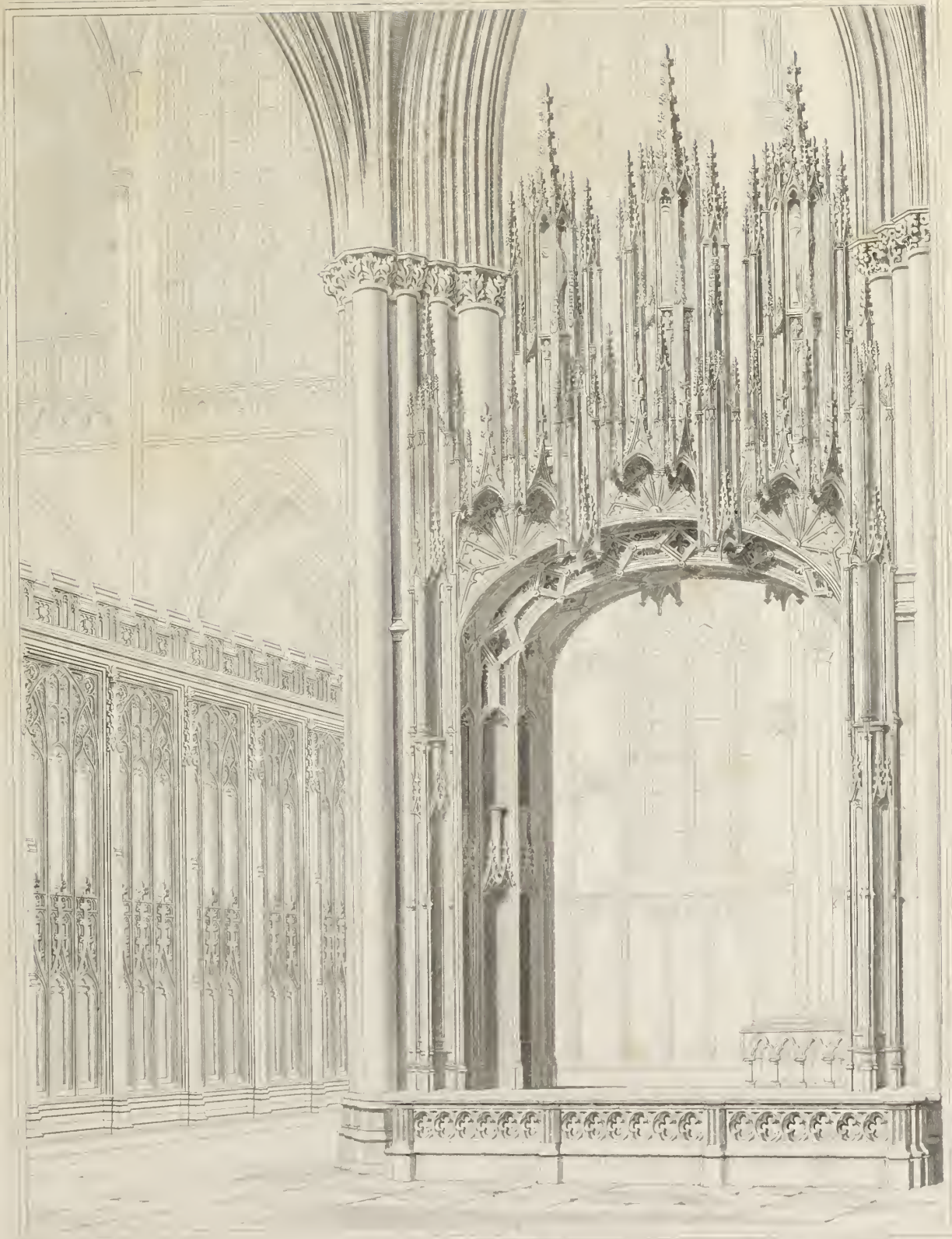
J. P. STIRLING, ESQ. ARCHITECT, 10, SOUTH STREET, LONDON, W.

THE PUBLICATION OF THIS DRAWING

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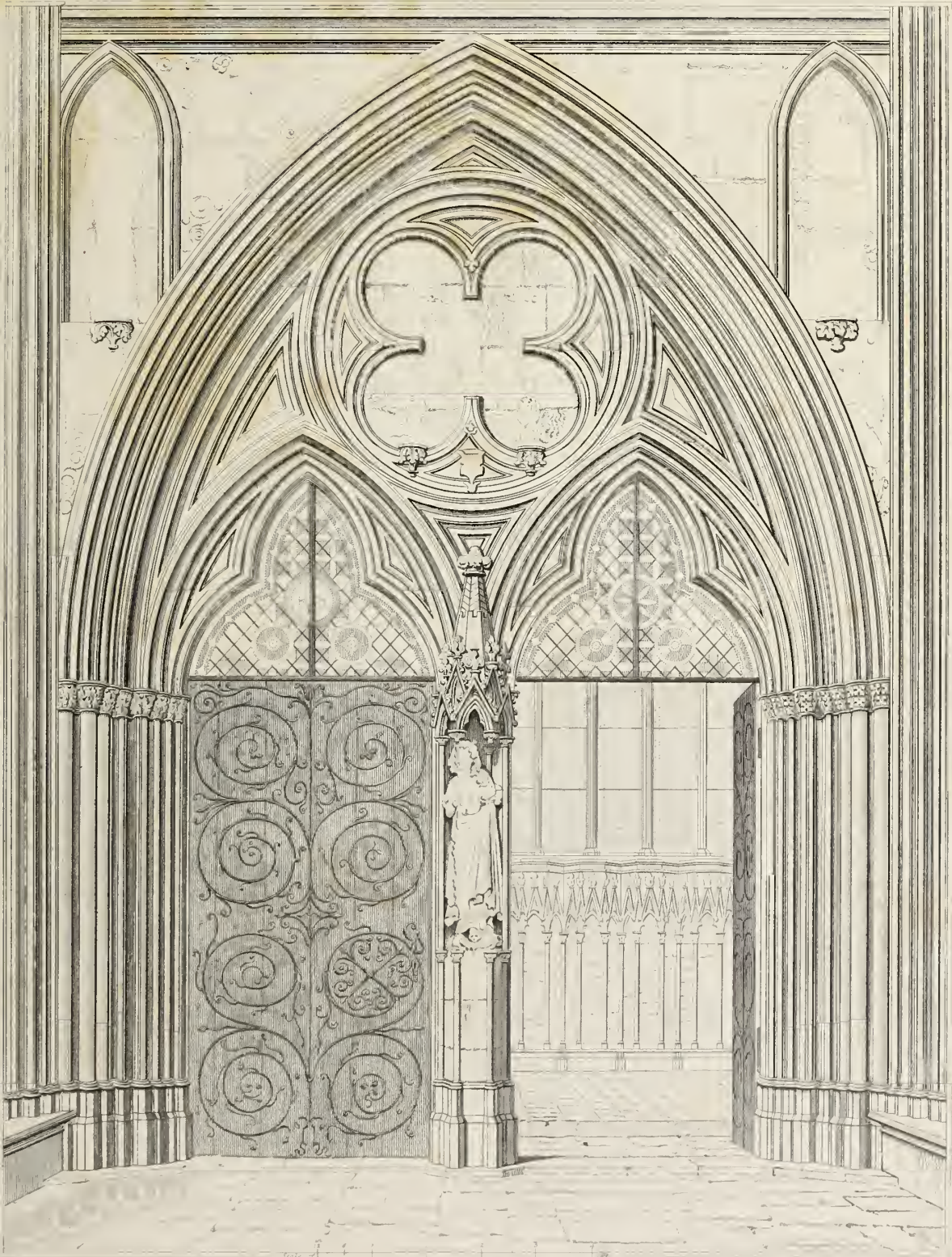




to Brest, 22 June, by Yre Atherton.







drawn by A. Pugin

scale of 1/4 inch = 1 foot

architectural details

engraved by J. H. Sturt

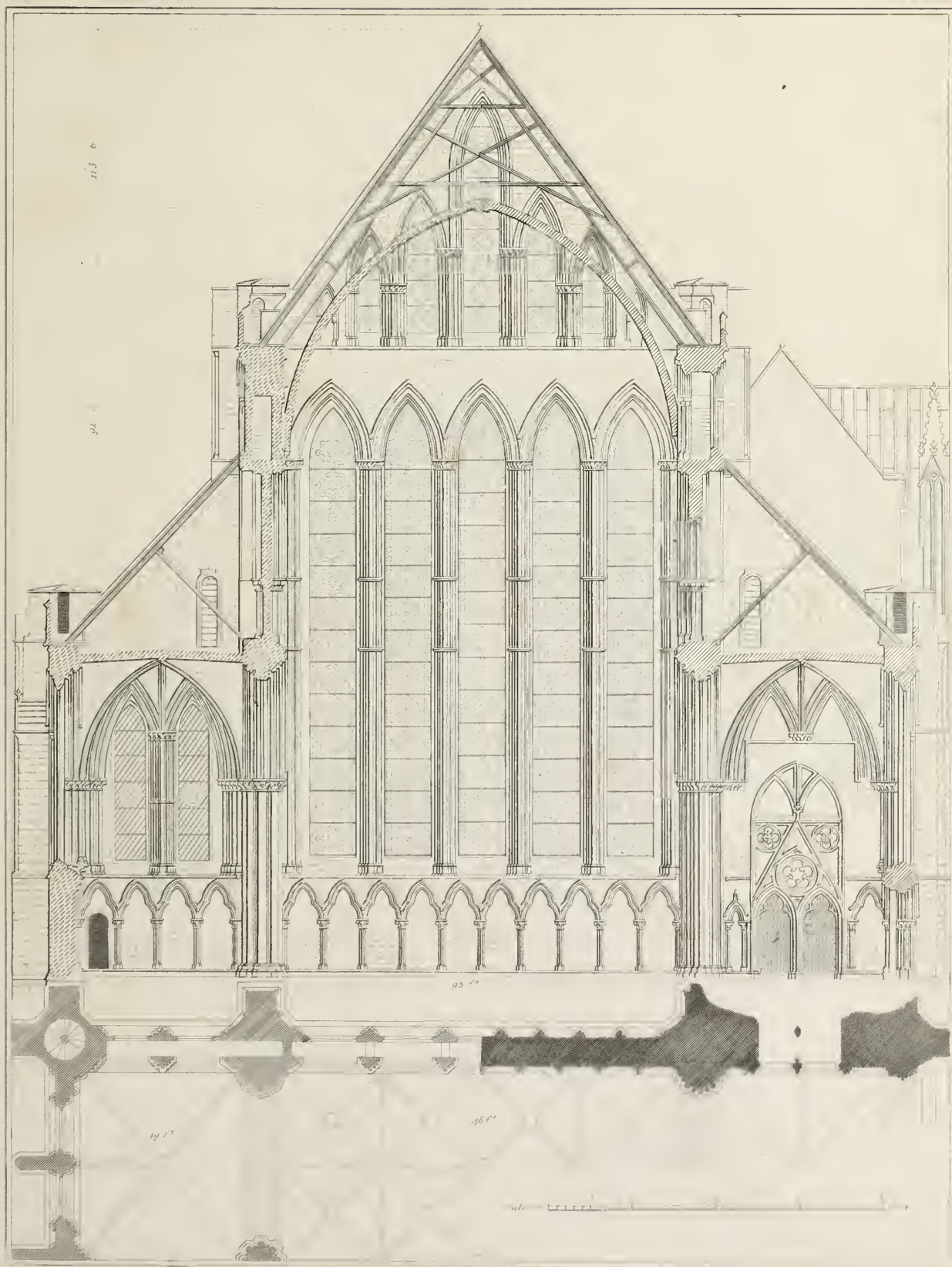
YORK CATHEDRAL, WESTWORK.

ENTRANCE PORCH AND WEST TOWER.

London: Published by J. H. Sturt, 1845.





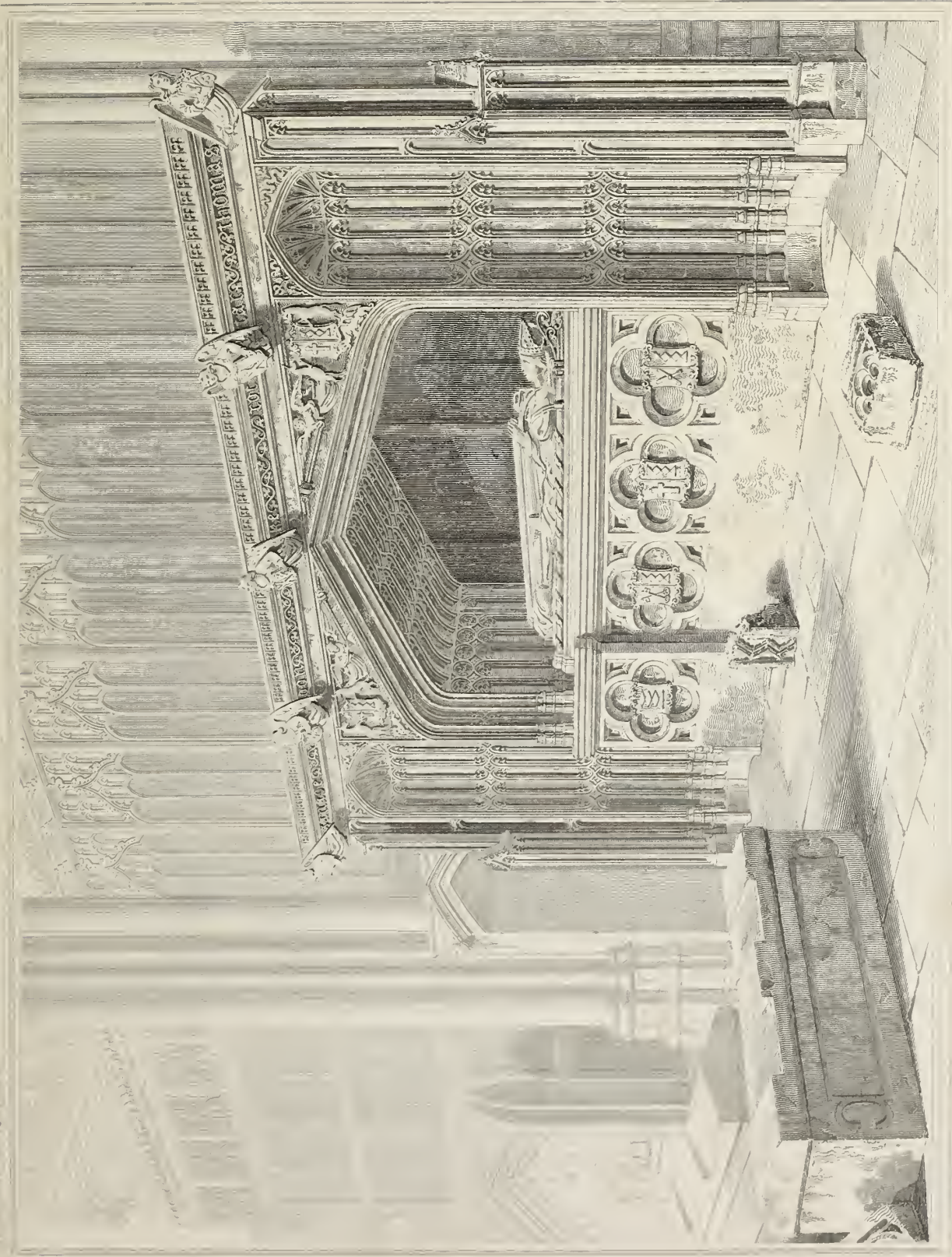


THE CHURCH OF ST. MARY

THE CHURCH OF ST. MARY, BIRMINGHAM. THE CHURCH OF ST. MARY, BIRMINGHAM. THE CHURCH OF ST. MARY, BIRMINGHAM.







Drawn by E. A. Fayer

Printed by H. A. Fayer, at the office of the

THE NEW ROBERT MARHAM N. A. 4th WARD BRICK OF YORK & CO.

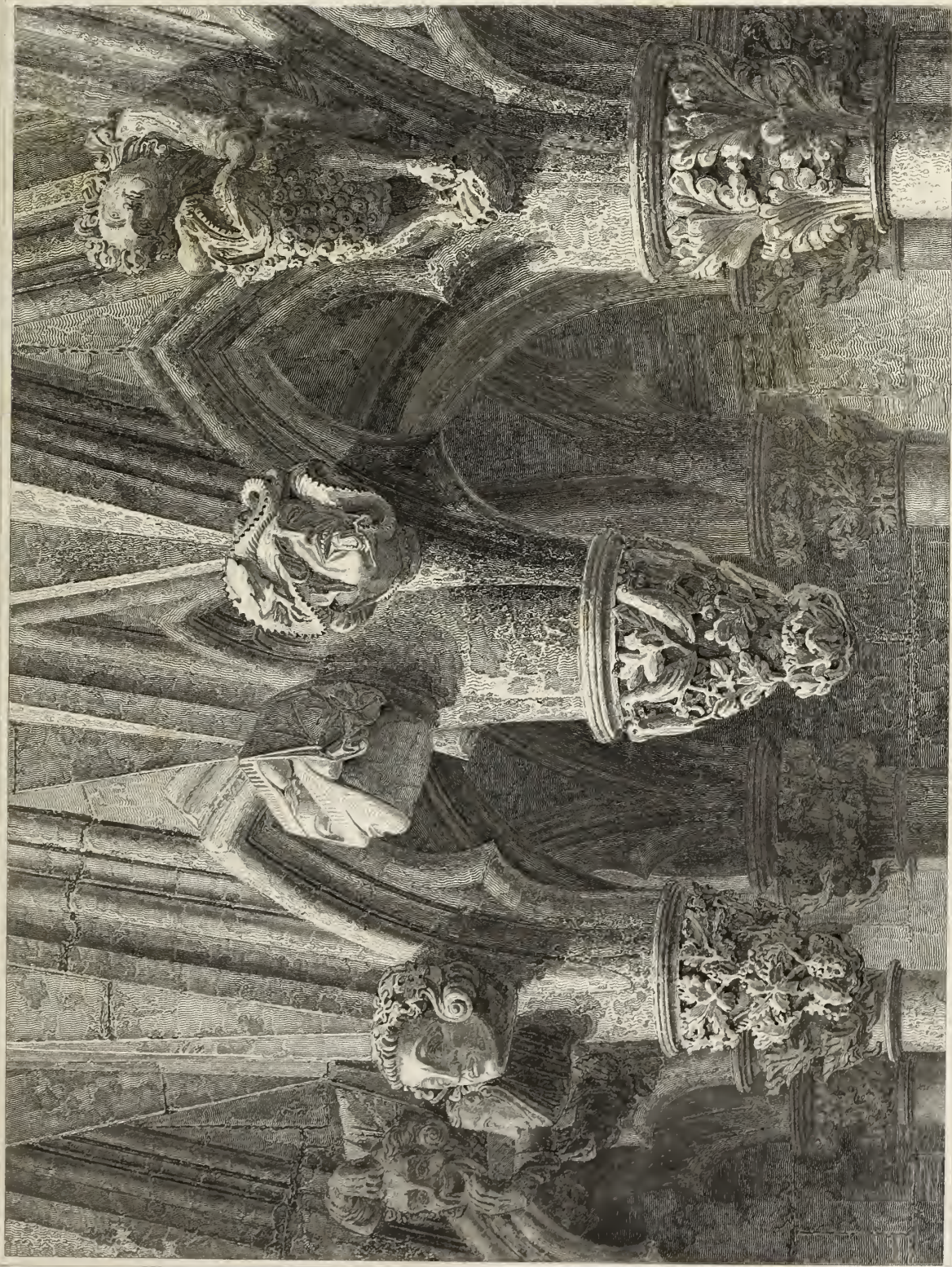
215 N. 2nd St. N. Y. N. Y.

Printed and Published by H. A. Fayer, at the office of the









# YORK CATHEDRAL CHURCH.

CATHEDRAL CHURCH, IN THE CHAPTER HOUSE.

TO THE REV. J. C. COOPER, M.A., F.R.S. IN THE UNIVERSITY OF YORK.

The Plan is furnished with specimens of high quality, and is for sale.

Printed by J. C. COOPER, M.A., F.R.S.

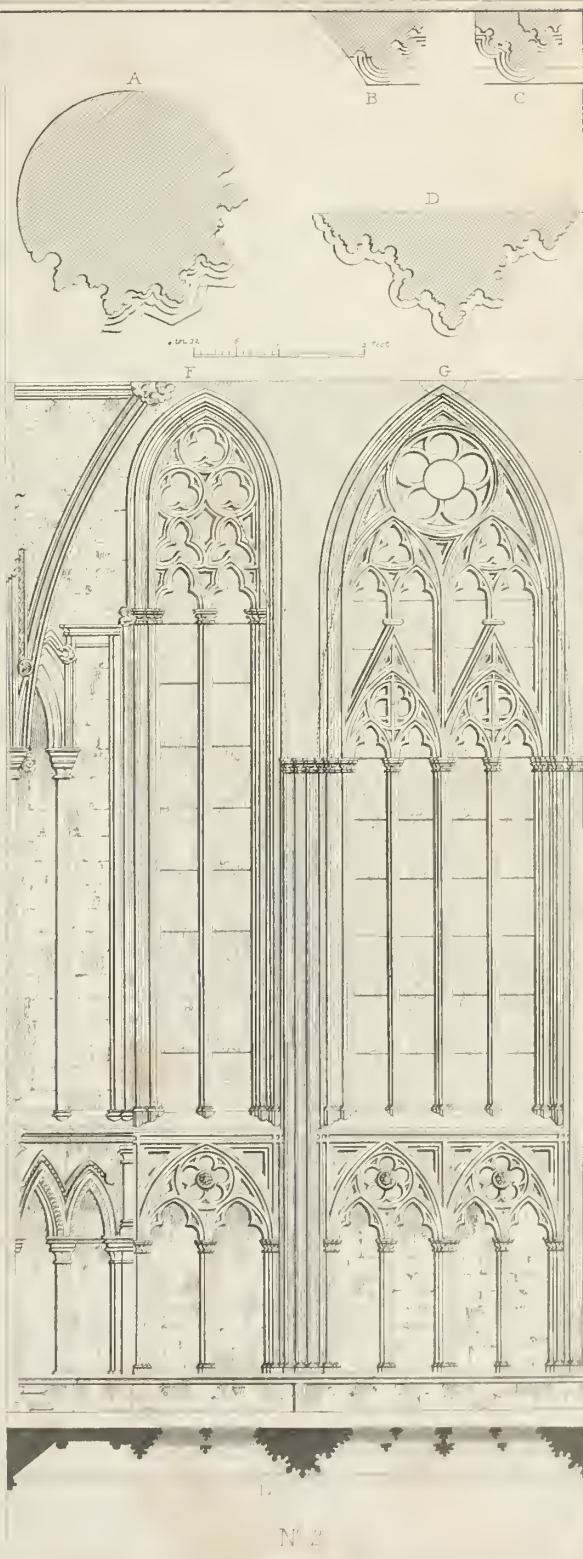
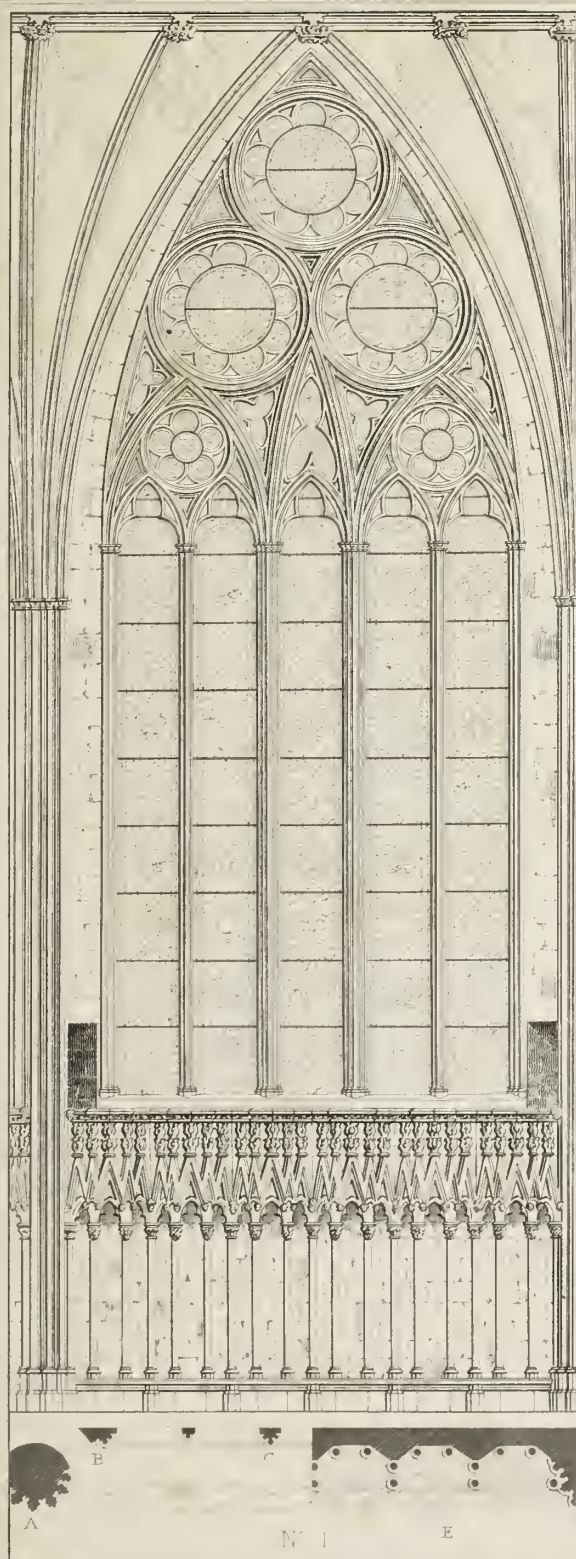
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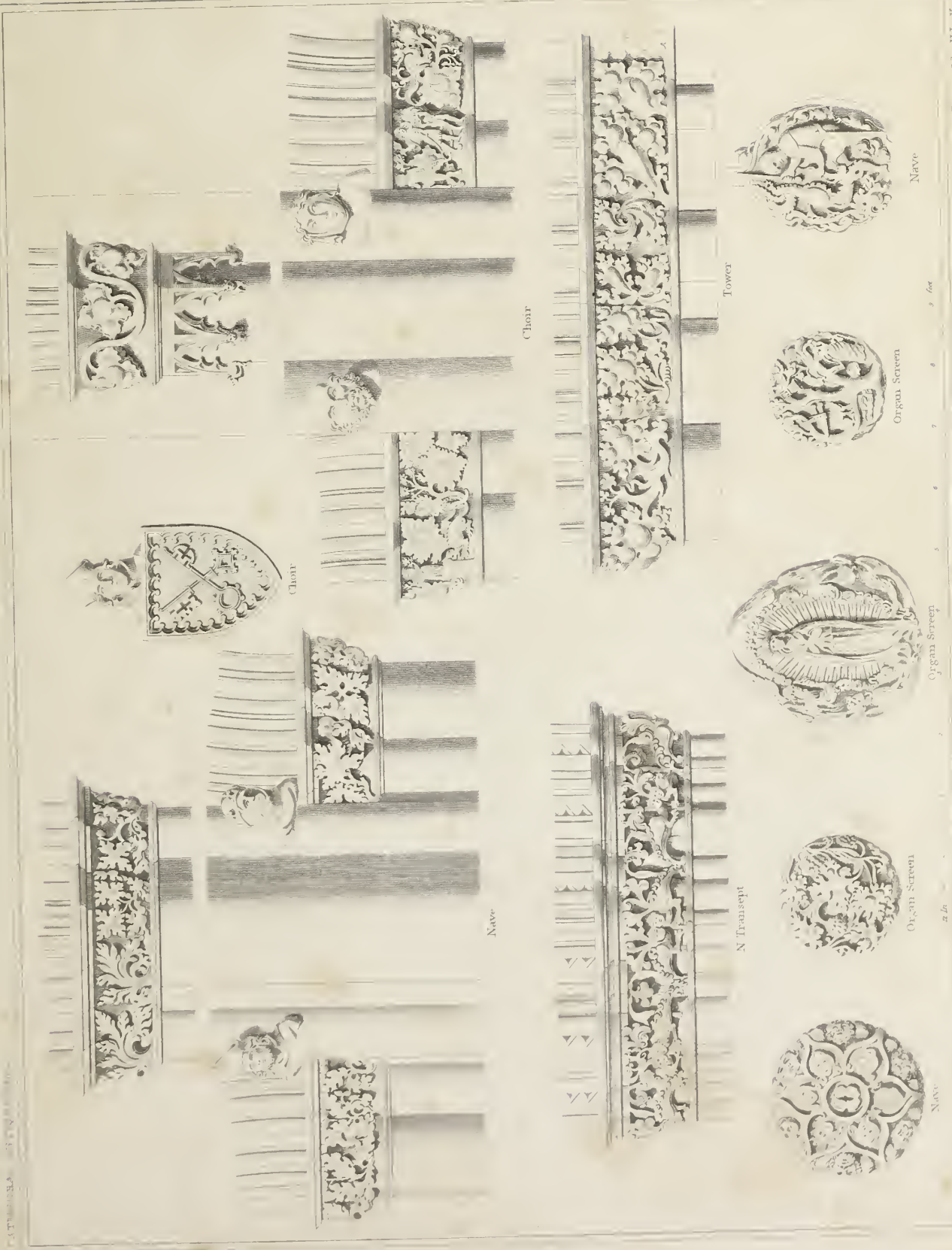






Engraved by J. Le Roux from a Drawing by F. Mackenzie for Battin, History of York Cathedral  
 YORK CATHEDRAL CHURCH,  
 WINDSOR CHAPTER HOUSE, & IN TESTAMENT.  
 London Published by L. Newman & Co. Paternoster Row





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W. W. & C. CO. ARCHT. & BLDG. ESTS.

AS EXISTING IN 1851

By the Rev. J. H. Stow

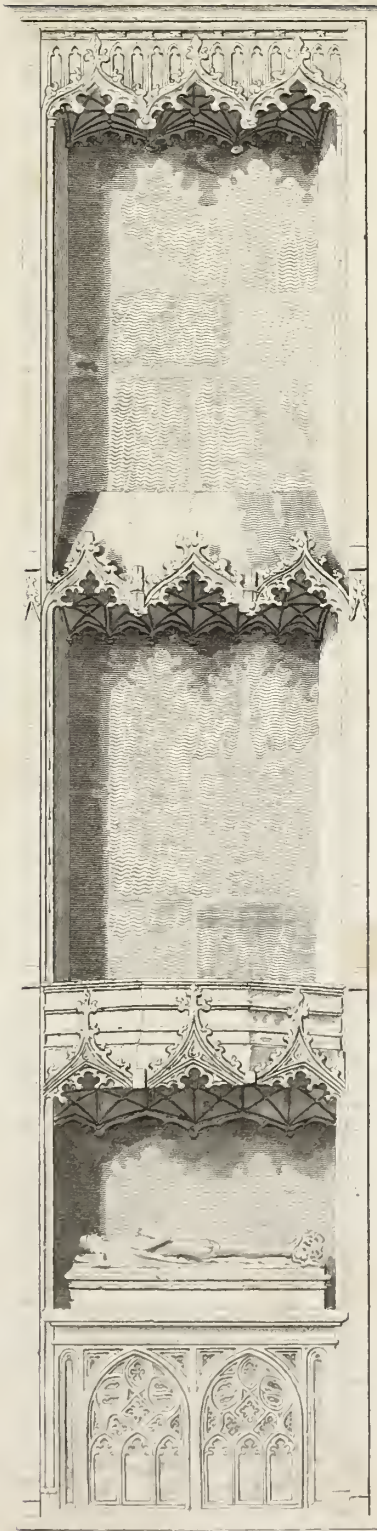




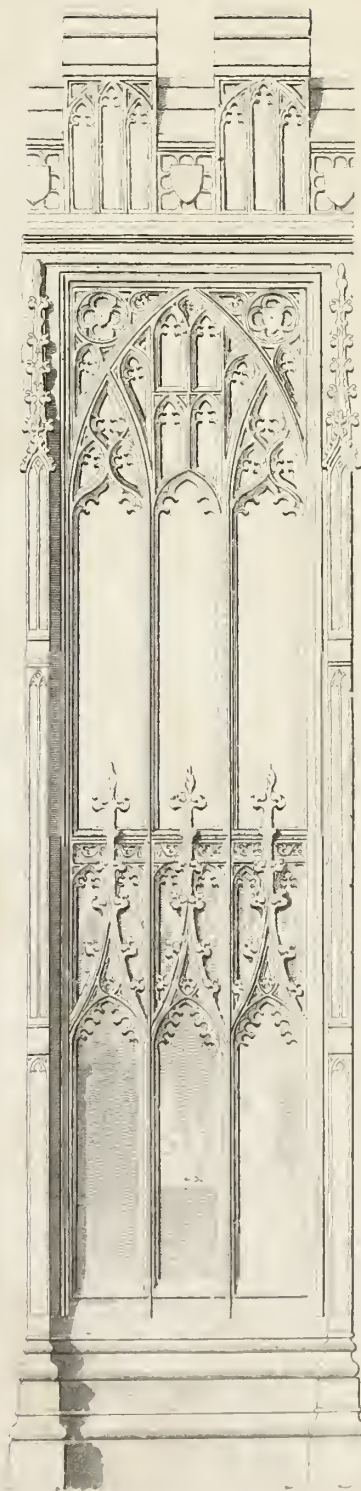
STALL OF CHOIR



NORTH AISLE OF CHOIR.



ALTAR SCREEN





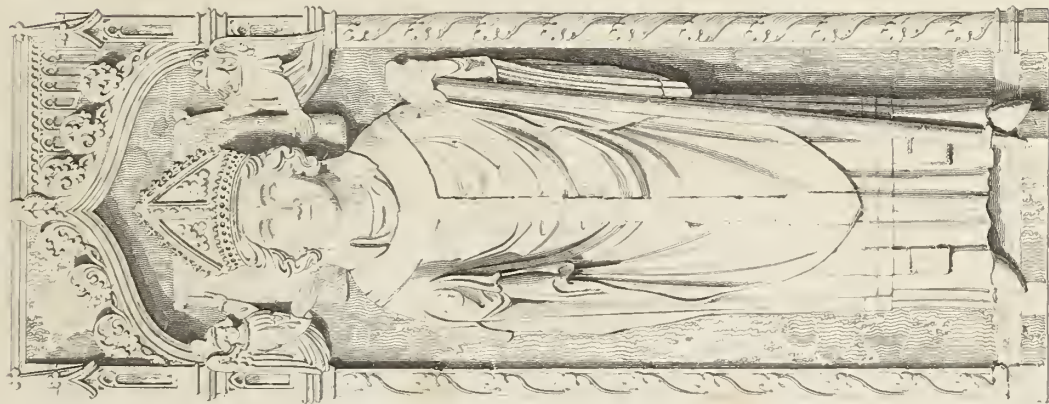


A



7 feet.

B



6 feet 6

2 feet



5 feet

THE CATHEDRAL OF ANTIGUES  
FROM THE COLLECTION OF THE  
MUSEUM OF THE CITY OF ANTIGUES













